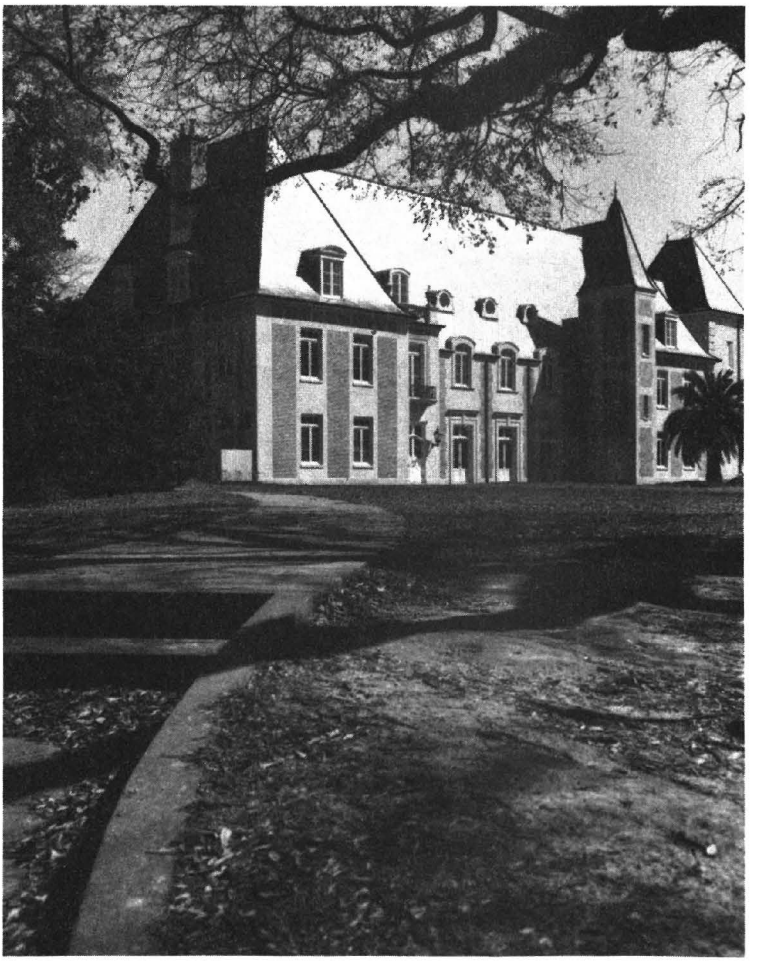
LOUISIANA STATE UNIVERSITY PRESS

1935–1985

A TRADITION OF EXCELLENCE

Louisiana State University Press, 1935–1985



LOUISIANA STATE

UNIVERSITY PRESS

1935–1985

A TRADITION

OF EXCELLENCE

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Preface

LESLIE E. PHILLABAUM

The fact is most people don't have the foggiest notion what a university press is. Their guesses range from the printer of the student paper and the football program to the headquarters of the state news association. On the face of it, this seems ironic since a press is one of the few segments of a university that actually produces a tangible product, something you can hold in your hand, something that resides in libraries and in people's homes for years and years. But those who work for university presses—and, indeed, for any publisher—learn early that it is the book and not its maker that counts, that the only ones who care who published last season's bestsellers are other publishers.

Quite honestly, this situation doesn't bother me. In the first place, it is certainly not unique to Louisiana, but rather is the normal way of things throughout the book trade and particularly in relation to university presses. The vast majority of our publications are not, and are not intended to be, general-interest works. In the second place, I didn't get into this business because I wanted applause; for that, I should have chosen the stage. I got into it because it promised to be interesting work, and I have stayed in it because it has proved to be deeply satisfying and enormously rewarding. Quite simply, I have grown to love it.

But just as anonymity is a commonplace of university press life, so too is a deep love of and dedication to the profession. No one with a lick of sense ever went to work for a university press expecting to get rich. Certainly there are the disgruntled in our ranks across the nation, and some, just as in teaching, have found it necessary to leave what they love because the financial rewards were simply too meager. But it is my belief, based on more than twenty years of meeting and working with compatriots at other presses, that we are by and large a group remarkably happy in and fulfilled by what we do, confident in the conviction that the making of many books is indeed an important pursuit for those among us concerned about souls as well as bodies and about what kind of world our children will inherit. The rewards for being involved in such an enterprise can never be reflected solely or even primarily by a bank statement.

Fifty years is a long time—as my bones have begun to tell me of late—but LSU Press has reached that mature age in fine fettle and with every reason to expect that the next half-century will be even grander. I feel fortunate that the anniversary has come at this time because it provides me a public forum—unusual, as I have mentioned, in our business—to acknowledge all who have contributed to the achievement of the Press, both those who have gone before and those who are now shouldering the load.

First mention must be made of Marcus M. Wilkerson, the founding director of the Press, who set it on a course from which it has not significantly deviated in these fifty years. The program is larger and broader now, but the core, the foundation, established by Wilkerson remains. I suspect only those with similar responsibilities can fully appreciate the degree of his achievement.

Second, the Press has been extremely fortunate throughout the years to have had consistently strong support from both the faculty and the several administrations of the University. There has, of course, never been enough money—how could I say otherwise?—but there are other manifestations of support that are even more important. The University community has clearly taken pride in the Press from its inception, and this kind of spiritual sustenance must always have been enormously encouraging to the staff. The University Press Committee, an ever-changing group of faculty members, has consistently championed the Press in its endeavors and functioned with a glorious flexibility that has permitted us to pursue occasional activities that some mustier boards at other presses would have considered inappropriate or even bizarre. The committee's openness to new ideas has engendered a creativity on the part of the staff that could not have existed in a chillier climate.

Finally, the Press is, has been, and always will be the staff. If all goes well during the coming years I will, when it comes time to hang up the green eyeshade and the celluloid cuffs, be able to reflect on a career that has seen the publication of upwards of two thousand books, about one a week for nearly forty years. That's a fine prospect. What better legacy could a person wish? But precious though these books are, they are far less so than the marvelous people I am, and have been, and will be associated with in their making. LSU Press has truly been blessed by having people willing to serve it who are wise, dedicated, able, generous of spirit. In the

final analysis, the achievement of the Press has been their achievement. It has been my privilege to work with them and to be able, in this way, to publicly proclaim their triumph. And it seems proper to call the role of the current staff, in this anniversary hour. The roster is both real, for the here and now, and symbolic, for those who have gone before. This is the LSU Press at fifty.

Joshlyn M. Alexander
Catherine Barton
Marie K. Bernard
Marie Blanchard
Julia Brueck
Dean R. Clark
Albert R. Crochet
Margaret Dalrymple
Diane Didier
John Easterly
James A. Green, Jr.
Martha Lacy Hall
Debra Hill
Joanna V. Hill
Beverly Jarrett
Eliska Larimore
Ronald E. Latimer
Malayne Lulich
Adrian Menapace
Leo Perkins
Leslie E. Phillabaum
Barbara O'Neil Phillips
Michael Pinkston
C. Shannon Sandifer
Debra G. Scott
Catherine Silvia
Vickie L. Tate
Deborah B. Wamsley

Louisiana State University Press, 1935–1985

Introduction

Like most university presses, Louisiana State University Press is a nonprofit organization dedicated to the publication of scholarly books and books about its region. An integral part of its parent university, the Press shares the University's own ultimate goal—the dissemination of knowledge and culture. The Press depends upon and reflects the academic strengths of the University's faculty. Without simply mirroring the University's image and without restricting its publications to the work of its own faculty, the Press is at its best a genuine partner in the educational and cultural pursuits of LSU.

The professional and support staff of the Press, some thirty members, is uniformly dedicated to acquiring, editing, producing, and marketing books that make an enduring contribution to scholarship. Governing the Press imprint is an editorial board appointed from the faculty and equally dedicated to those standards of excellence. As the publishing branch of Louisiana State University, the Press makes manifest the conviction of any great university—*i.e.*, that publishing, along with teaching and research, is the educational obligation of the university.

Widely regarded as the preeminent source of books about the South—its history, its literature, its politics, its culture—LSU Press regularly publishes some sixty new books each year. More than half of those books focus upon southern subjects; many are by the leading scholars in southern history and southern literary studies. Even though the bibliography that concludes this book lists such scholars as C. Vann Woodward, T. Harry Williams, John Hope Franklin in history and Cleanth Brooks, Louis D. Rubin, Jr., Lewis Simpson in literary studies—to name only a few of the major ones—the Press is equally proud of its role in publishing those younger scholars committed to excellence who promise to be the giants of the next generation.

Despite its emphasis upon southern subjects, the Press is equally committed to excellence in its other areas of publishing activity. The program in creative writing—ten books each year—has brought special distinction to the imprint. Louisiana State University Press has been praised widely as the first university press to make a firm commitment to the publication of serious full-length

fiction. And our Press is one of the few that has consistently provided an outlet for serious poetry.

Political philosophy is another discipline in which the Press has established itself significantly. Beginning in the 1950s with such major thinkers as Eric Voegelin, then a member of the University's own faculty, and continuing thereafter with other major political philosophers, the Press has maintained an important role in this area of publishing.

Equally noteworthy has been the Press's dedication to important books about the state of Louisiana. Various aspects of the state's history and culture, as well as its considerable natural gifts—wildflowers, birds, mammals—have been effectively and handsomely treated under the LSU Press imprint. In fact, the Press's role as regional publisher has been realized in numerous books about the state and about the South as a whole.

In the pages that follow, we have traced the first fifty years' growth and development of LSU Press. The Press's history—from its first director and earliest publications, its contributions in particular areas, its various series and their editors—is summarized herein. And a bibliography of all the books published during this first half-century completes the history. But more important, *Louisiana State University Press, 1935–1985: A Tradition of Excellence* stands as prologue to the coming decades. With this summary of its accomplishments to date, the Press seeks to enter the second half-century firmly committed to continuing and enlarging its pursuit of excellence.

I / The Five Directors

Marcus M. Wilkerson (1935–1953), the first director of Louisiana State University Press, was very much a part of the University. A graduate of LSU, he joined the journalism faculty in 1924 and eventually became the author of three LSU Press books, including a biography of former University president Thomas D. Boyd. It was under Wilkerson's administration that the Press took the direction it still largely follows today. The strong emphasis on regional publishing—that is, on books about the history, culture, and literature of the South—was established, as was the concentration on high-quality production and book design. The procedure by which manuscripts are reviewed for possible publication has remained virtually unchanged since it was established in 1935.

Three major ventures that eventually proved of great importance to the Press and to the scholarly community were initiated during the years of Wilkerson's directorship. In 1938 the Southern Biography Series was established, and in the same year an agreement was reached with the George W. Littlefield Fund for Southern History that made LSU Press publisher of the prestigious *A History of the South*, though it would be more than a decade before the first volumes appeared. The Walter Lynwood Fleming Lectures in Southern History, sponsored by the University's history department, also appeared on the Press publication lists. The Press also served, from 1935 to 1942, as publisher of the original series of the *Southern Review*, of which Charles Pipkin was editor and Robert Penn Warren and Cleanth Brooks managing editors.

Development was retarded somewhat by the manpower and paper shortages created by World War II, but by 1953 the Press was publishing twelve books a year with a staff of eight people operating out of offices in Thomas Boyd Hall and later Alumni Hall. Among its authors were such luminaries as Hodding Carter, Robert M. Hutchins, and Kenneth Burke, and its books were already receiving recognition for excellence in design.

Wilkerson continued to teach his journalism classes, and among his students in the late 1940s was Charles East, who over twenty years later would himself become director of LSU Press. East recalls Wilkerson as a soft-spoken gentlemanly professor presiding over a small, closely knit staff.

Marcus Wilkerson died in March, 1953. His duties at the Press were assumed by Adolph O. Goldsmith, the production and promotion manager, while arrangements were made to hire a new director. Wilkerson's death was sudden and, ironically, only a month before the Association of American University Presses was to hold its annual meeting in New Orleans, to be hosted by LSU Press. At that meeting the Association paid tribute to the memory of Marcus Wilkerson by adopting a statement that read in part:

> Value is a difficult and elusive concept, and the judgment which hangs upon it is often not made firm in the course of an entire career. But from an undetached view of people, a high regard for their abilities and potentialities, Marcus knew value and he possessed the indispensable extension of it, judgment. In his eighteen years as director of Louisiana State University Press, he had been able, with the valued aid of his colleagues, to make that institution what it is today—one of the most important intellectual and cultural forces, not merely in the South and Southwest, but in the nation as a whole.
>
> . . . . . .
>
> Marcus Wilkerson possessed something else, and more completely than most people, even in a profession which conditions its practitioners to anonymity: he had in high degree the quality of unselfishness. And if we may think upon the immortality which most men seek, we can reassure ourselves with the knowledge he undoubtedly possessed: that those who work in realms of the intellect, like the teachers of Athens, may never find their way into history, but their influence upon men is like a silent tide, moving humanity gently upwards to its better spiritual realization, in truth the only force that is genuinely good.
>
> In our yet young association, he will be remembered because of these things, because of his service to us as an officer and friend, and because he was, as everyone who knew him will agree, a gentleman, a scholar, and the best of companions.

Donald R. Ellegood (1954–1963) was appointed second director of LSU Press in April, 1954, to assume his duties on May 1, 1954. A native of Lawton, Oklahoma, Ellegood attended Texas A&M and Kenyon College, and received his B.A. and M.A. in history from the University of Oklahoma. It was at the University of Oklahoma that he began his career in scholarly publishing, working as an editorial fellow for the University of Oklahoma Press from 1950 to 1951. In 1951 he moved to the Johns Hopkins University Press as editor and production editor.

Ellegood arrived in Baton Rouge at age twenty-nine, with only four years of professional experience—"mostly on-the-job training," he recalls. Nevertheless, he was able to continue the program begun by Marcus Wilkerson and to add a number of distinguished titles to the list. Shortly after his arrival, Ellegood met Eric Voegelin, then a member of the LSU faculty, and established the Press's role as publisher of what became Voegelin's masterwork, the multivolume *Order and History*. T. Harry Williams became an LSU Press author with the publication of two books on Confederate general P. G. T. Beauregard, as well as an active supporter and advisor of the Press. C. Vann Woodward's *The Burden of Southern History* originated in Ellegood's proposal to Woodward, whom he had known at Johns Hopkins, that the Press publish a collection of his essays. Several volumes of *A History of the South* appeared, and Ellegood prepared contracts for additional volumes, including one by George Tindall. A list in jazz history was begun, and a few textbooks were developed, including Edwin A. Davis' *Louisiana: The Pelican State* (now in its fifth edition). It was at this time that the Press made a brief venture into the publication of phonograph recordings with a collection of folklore prepared by Harry Oster.

The Press's preeminence as a regional publisher was enhanced by the development of a list in science and natural history. George Lowery's definitive *Louisiana Birds* appeared in 1955, and the

Coastal Studies Series was initiated in 1957. The University's strong departments of history, geography, and political science were reflected by Ellegood's efforts to develop major lists in these areas and to go beyond regional topics to publish books on contemporary problems of national or world concern. As a result, significant offerings of both regional and international importance were produced in each of these areas.

So successful was the Press's emphasis on regional history that in 1960, on the eve of the Civil War centennial, when the Library of Congress compiled a selected reading list of books on the Civil War, LSU Press had published more books on the list—seventeen—than any other publisher, academic or commercial, in the country. Ellegood recalls that "publishing these books was a lot of fun, and appropriate for the Press, and they sold well."

Ellegood was also responsible for hiring two men who later became his successors. In 1959 he brought in Richard Wentworth as sales and promotion manager, and in 1962 Charles East was hired as acquisitions editor. The staff grew to about nine people, and the list did as well—the fall, 1961, catalog included eighteen new titles. Among those staff members hired by Ellegood were Julia Levert Brueck, who now manages the business office, and Rosalie Boldin, her assistant, as well as Staige Blackford (now editor of the *Virginia Quarterly Review*), Ernst Seemann (who became director of the University of Alabama Press in 1962), and Barney McKee (now director of the University Presses of Mississippi).

In 1963 Ellegood left Louisiana to assume the directorship of the University of Washington Press. In his twenty-two years in Seattle he has pioneered in the copublication of books with Japanese and other Asian publishers and has developed distinguished lists in Asian history, the marine sciences, and art history, as well as regional books about the Pacific Northwest. He has also traveled in Russia and China at the behest of the State Department to establish working relations with Soviet and Chinese publishers, and recently served as president of the American Association of University Presses.

Richard L. Wentworth (1963–1970), a native of Concord, New Hampshire, received a B.A. in journalism from the University of Oklahoma, where he also did graduate work in the same field. From 1957 to 1958 he was an editorial assistant at the University of Oklahoma Press, then moved to the University of Wisconsin. In August of 1959 he arrived in Baton Rouge to become the Press's sales and promotion manager. In October, 1962, he was named assistant director, and he also took on editorial duties after the departure of Staige Blackford, before Charles East was hired. After Don Ellegood resigned in 1963, Wentworth served as acting director until he was selected from among several candidates to become the Press's third director.

As Wentworth recalls his time with the Press, "It was fun, not only being an ambitious and naïve press director at the tender age of thirty-two but also the entire experience of working at the LSU Press and living in Baton Rouge for over a decade. Although I have been fortunate to have had many good years before and since, the decade of the sixties, during which my average work week must have been fifty-five hours, perhaps sixty, stands out clearly as the most satisfying, most enjoyable years of my professional life."

Like his predecessors, Wentworth emphasized the regional publishing program and made his own notable contribution to it by establishing the Southern Literary Studies series and the Library of Southern Civilization. In 1965 LSU Press was chosen by the Jefferson Davis Association to publish the multivolume Davis Papers, the largest project undertaken by the Press up to that time. Wentworth also persuaded David Potter to put together a collection of essays about the South, published in 1968 as *The South and the Sectional Conflict*, and acquired Dan Carter's *Scottsboro*, winner of the Bancroft Prize, when it was still a dissertation. A very regional title that appeared on the fall, 1968, list was Peter Finney's *Fighting Tigers: Seventy-five Years of LSU Football*, which Wentworth remembers was hidden "at the back of the catalog so the scholarly world

would be less likely to notice this frivolity." The book turned out to be the best seller of the season.

Wentworth also led the Press into significant contributions in other areas. In February, 1966, the Press instituted the Louisiana Paperbacks series, becoming the first paperback publisher in the South (with a current list of nearly two hundred titles). Another major decision that was to have lasting impact upon the Press's publishing program was the creation of a poetry series in 1964 and the establishment in 1965 of the first on-going fiction program at a university press.

During Wentworth's directorship the Press staff grew to include seventeen people. Among them were James A. Green, Jr., who began in 1967 as a stock clerk and is now manager of warehouse and shipping operations, and Albert R. Crochet, who was hired in 1969 as a designer and is presently assistant production manager and winner of several awards for outstanding book design.

In January, 1970, Wentworth left LSU for the University of Illinois Press in Champaign, where he now serves as director. He has since established a creative writing program there and has developed strong lists in both regional and general subjects.

Charles East

(1970–1975) came to LSU Press in 1962 from a long career in publishing both as a writer and as an editor. A native of Cleveland, Mississippi, he graduated from LSU in 1948 after serving as the first editor of a student literary magazine, *Delta*, and as managing editor of the *Reveille*, the student newspaper. He went on to work for *Collier's* magazine for a year and contributed fiction to a number of other publications, including *Mademoiselle* and the *Yale Review*. In 1949 he returned to Baton Rouge as assistant city editor for the *State-Times*. Resuming his education, he received his M.A. in journalism from LSU in 1962.

Also in 1962 East accepted the invitation of Don Ellegood to join the LSU Press staff as chief editor. He continued in this capacity under Dick Wentworth, later becoming assistant director, then associate director. When Wentworth left in January, 1970, East was named director of LSU Press.

"I remember the early years of my directorship as a time of caution," says East, "a time when we began to talk among ourselves—we directors and editors—about 'the crisis in scholarly publishing.'" Indeed, one of the challenges of East's directorship was to help the Press adapt from the "boom years" of the sixties, when federal funds flowed lavishly into university library budgets and thus indirectly supported academic publishing, to the frugal realities of the seventies, when declining academic budgets endangered publishing programs already burdened by ever-rising production costs and rapidly changing technologies.

One of the strengths that East recalls he could count on during this stressful period was the publication list itself. As he remembers, "The impression that I eventually came to have of the LSU Press, the strongest impression, was one of continuity, that what I was doing was adding bricks, as it were, upon the good works of the directors who had preceded me." Several projects initiated by earlier directors came to fruition during this time, such as *The*

Papers of Jefferson Davis (the first and second volumes of which were published during East's tenure). Other significant contributions to the already distinguished regional list were Thomas Connelly's *Autumn of Glory*, Joe Gray Taylor's *Louisiana Reconstructed*, and two important additions to the list on natural history, Clair Brown's *Wildflowers of Louisiana* and George Lowery's *Mammals of Louisiana and Its Adjacent Waters*. East also continued the publication of original poetry and short fiction that he had begun to acquire as chief editor, and he initiated the Louisiana Bicentennial Reprint Series.

Another strength upon which East counted was his staff, to which he made some notable additions. Almost immediately after becoming director he hired Les Phillabaum as his executive editor and associate director; in 1971 he brought Beverly Jarrett, who had been a copy editor for the Press during Wentworth's tenure, back as managing editor—the first person to hold that title. Also in 1971 he hired Dwight Agner to assume control of design and production—a step that enhanced the Press's reputation for quality design and initiated its efforts to adapt to the new technologies of book production.

A project that occupied a good deal of East's attention during these years was the search for additional warehouse space. At that time the Press occupied offices on three floors of a wing of the Hill Memorial Building, in space formerly occupied by the library and faculty offices. Books were stored in the basement of the building, which was subject to periodic flooding, and shipping operations were also located there. Shortly after East assumed the directorship he began working on plans for a new warehouse elsewhere on the campus, and in 1974 the Press's shipping and warehousing operations moved into new quarters on the River Road.

"As I look back on the years of my directorship," recalls East today, "I do not remember it as a time when I worked at the thing that I most enjoyed doing—that period had occurred under Don Ellegood and Dick Wentworth." East therefore resigned from the Press in 1975 to pursue other interests. From 1980 until 1983 he returned to the area of academic publishing that he most enjoys when he joined the University of Georgia Press as assistant director and editor. In the autumn of 1983 he retired and now resides in Baton Rouge.

Leslie E. Phillabaum (1975 to the present), a native of New York, received a B.S. in business administration and an M.A. in English at Pennsylvania State University before beginning his publishing career as a manuscript editor at the Pennsylvania State University Press. In 1963 he moved to the University of North Carolina Press as editor-in-chief, and in 1970 was brought to LSU as executive editor and associate director.

When Phillabaum became director of the Press in 1975, he did so with several clearly defined goals. The Press was then publishing some thirty books each year and was still grappling with the harsh economic realities of the 1970s. Phillabaum resolved to expand the list to at least fifty titles per year and to increase the sales volume to a million dollars. These goals were realized in just over five years. By 1981 the Press was regularly publishing fifty new titles each year, and sales had reached the million-dollar mark for the first time.

As he reflects on those first five or six years of steady growth, Phillabaum recalls that it was much easier to expand the size of the list than it was to increase the sales volume so dramatically. "For that," Phillabaum says, "the backlist had to be built up—a slower and tougher job." But it had been accomplished halfway through Phillabaum's first decade as director. And as that first decade of his leadership ends, the Press regularly publishes some sixty new titles each year and sales volume is roughly a million and a half dollars a year.

Another early goal that Phillabaum consciously pursued was the enhancement of the Press's national image. He proudly acknowledges that he began with a winner; the Press had long been recognized as a leading southern publisher. Phillabaum set out to see the Press established as the best publisher in the South and as one of the major scholarly publishers in the nation. Toward that end, he has sought throughout his tenure to broaden the overall focus of

the Press's program—while maintaining and strengthening the core he started with.

The Press has indeed achieved national, even international, stature during its fifth decade. Particular Press books have been awarded nearly one hundred prizes of one kind or another. Literary awards to Press books have included the Lamont and the American Book Award for poetry, as well as the Pulitzer Prize for fiction. History awards have included the John H. Dunning Prize, the Fletcher Pratt Award of the New York Civil War Round Table, and many others. Most recently, the prestigious Charles S. Sydnor Award was given to Drew Faust's biography of James Henry Hammond, which the Press published in 1982. And the Press itself has earned several accolades for its creative and significant publishing program, including a Carey-Thomas Honor Citation in 1977 and an American Association of State and Local History Award of Merit in 1984.

What was happening in publishing throughout the country in the late seventies served to support Phillabaum's goals for the Press. The concept of what constituted appropriate publications for a university press was being enlarged. Books that would once have been handled exclusively by commercial houses were by the late seventies and early eighties firmly within the grasp of the best and most aggressive university presses.

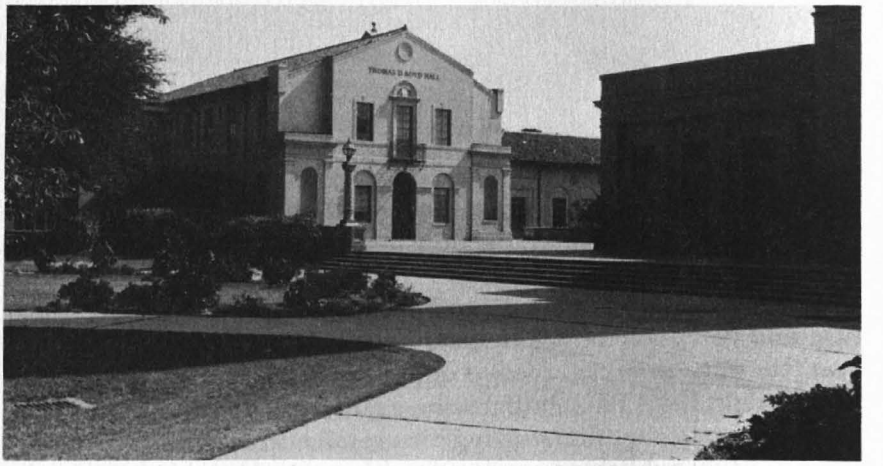
Among the specific avenues Phillabaum pursued in bringing the Press to greater national recognition were the development of a vital subsidiary rights program; the cultivation of a more nationally focused marketing plan; the inauguration of the Miller Center Series on the American Presidency; and the expansion of the Press's creative publications to include full-length fiction. As Phillabaum puts it when credit for the Press's success is given exclusively to its publication of a Pulitzer-prizewinning novel, "*A Confederacy of Dunces* was just the railroad tie we hit the mule over the head with. The program was already a vital one, with considerable strength in several areas. But *Confederacy* served to give credibility to the total program and brought the Press itself into stronger visibility in the national media."

As he pursued these large and long-range goals for the Press, Phillabaum also went about the daily business of overseeing the operation. He supervised the task of designing plans for the Press offices in the renovated French House and then handled the actual

move to those quarters. He maintained some real involvement in the editorial program, commissioning an eleventh volume for *A History of the South* and lining up a number of major scholars for particular southern biographies. *The Encyclopedia of Southern History*, a massive reference volume that was twelve years in preparation and two years in the publication process, was released in 1979 and has come to be regarded as one of the Press's major accomplishments. Until 1982 Phillabaum acquired all the fiction published by the Press. Recognizing his overall accomplishments in the scholarly publishing community, his peers elected him to the presidency of the American Association of University Presses for 1984–1985.

In the process of doubling the LSU Press's title output and tripling its sales volume, Phillabaum naturally enlarged the staff. Making at least one or two additions in each department, he brought the total staff to thirty people. Phillabaum attributes much of the Press's success to the talent and professionalism of his supporting staff. He is also quick to acknowledge the important role played by the University's own faculty and administration, particularly the Faculty Editorial Committee.

Regardless of how Phillabaum himself might divide the credit for the success of the Press—citing earlier leaders, present and past staff members, University support, changes on the larger publishing scene—the fact remains that under his leadership the LSU Press has come of age.



Early homes of Louisiana State University Press included Thomas Boyd Hall (above) and Alumni Hall (right).

For over twenty years, LSU Press occupied offices in the Hill Memorial Building.

A 1965 cartoon captures the lightheartedness of the LSU Press staff, a quality that has endured through the years. Depicted in the drawing are, left to right: Bob Nance, Barney McKee, Dick Wentworth, Clyde Williams, Norman Ross, Charles East, Mary Alice Hemstreet, Ruth Hubert, Beverly Jarrett, Mary Mitchell, June Wylie, Sue Hicks, Sharon Dubbison, Julia Brueck, Rosalie Boldin, Kathryn Daggett, and Lora Glass. Cartoon courtesy of Bob Nance

Mary A. Mitchell, a devoted employee from 1943 until her retirement in 1976, was the only member of the LSU Press to serve under all five directors. She is shown here at her retirement celebration with two of the directors under whom she served.

The present Louisiana State University Press staff on the lawn of the historic French House, home of the Press since 1982

Editorial—(seated, left to right) Marie Blanchard, editor; Beverly Jarrett, associate director and executive editor; Catherine F. Barton, managing editor; C. Shannon Sandifer, editor; Malayne Lulich, editorial secretary; (standing, left to right) Barbara O'Neil Phillips, editor; Margaret Fisher Dalrymple, senior editor; Vickie L. Tate, editorial secretary; Elizabeth Carpelan, student assistant; Deborah B. Wamsley, secretary to the director; and John Easterly, editor

Leslie E. Phillabaum, current director

Production—(standing, left to right) Joanna V. Hill, production manager; Albert R. Crochet, assistant production manager; Diane Didier, production assistant

Marketing—(left to right) Debra C. Scott, marketing secretary; Catherine Silvia, marketing manager; Michael Pinkston, assistant marketing manager; Adrian Menapace, advertising and direct mail associate; Eliska L. Larimore, marketing assistant; not pictured, Marie K. Bernard, marketing secretary

Business Office and Warehouse—(seated left to right) Debra Hill, billing clerk; Julia Brueck, business manager; (standing, left to right) James A. Green, Jr., warehouse manager; Dean R. Clark, stock clerk; Joshlyn M. Alexander, stock clerk; and Leo Perkins, stock clerk; not pictured, Ronald E. Latimer, assistant business manager

II / Contributions of the Press

American Poets
Faulkner's "Negro"
Southern Writers
REPOSSESSING & RENEWING
Gentleman in a Dustcoat
A Biography of John Crowe Ransom
THE BRAZEN FACE OF HISTORY
Lewis P. Simpson
the waiting years
Tomorrow Is Another Day
ANNE GOODWYN JONES
A GALLERY OF SOUTHERNERS
Louis D. Rubin, Jr.
THE LIFE AND ART OF ELINOR WYLIE
Judith Farr
The Clairvoyant Eye

Literary Criticism

LSU Press's earliest extant catalog, spring, 1937, announces a 578-page cloth title, priced at $3.00, which makes a powerful statement about one major direction the Press would follow. *An Approach to Literature,* by Cleanth Brooks, Jr., John T. Purser, and Robert Penn Warren—now a classic—first appeared under the imprint of the fledgling Press. The same very slim catalog announced Robert Heilman's *America in English Fiction, 1760–1800* and *Shakespeare's Philosophical Patterns* by Walter Clyde Curry.

In its first decade, the Press firmly established itself as a publisher of quality literary criticism. Austin Warren, Kenneth Burke, Howard Baker, Arlin Turner, William Van O'Connor, and Frederick J. Hoffman were, with Brooks and Warren and Purser, among the scholars published by LSU Press between 1935 and 1945. That strong beginning has enabled the Press to maintain an unbroken commitment to literary scholarship.

Also in that first decade, specifically from 1935 to 1942, the Press was publisher for the *Southern Review*. Our link with its original editors, Cleanth Brooks and Robert Penn Warren, gave the Press access to some of the remarkable talents attracted by those two, and we benefited greatly from their presence. In 1953, the Press published *Stories from the Southern Review,* an anthology of some of the fiction published in the first series of the *Review.* Edited and introduced by Brooks and Warren, the anthology was especially noteworthy for its inclusion of fiction by Peter Taylor, Caroline Gordon, Eudora Welty, Andrew Lytle, Katherine Anne Porter, and other soon-to-be-major voices in American fiction. Although the Press is not officially connected to the current series of the *Southern Review,* we do enjoy, and have for many years profited from, a warm relationship with the editors, Lewis P. Simpson and now-retired Don Stanford, and with Simpson's new coeditor, James Olney.

In the 1950s, the Press's commitment to literary publications began to focus more emphatically upon southern literature. With the publication of Olga Vickery's then-definitive and now-classic *The Novels of William Faulkner* in 1959, the Press began a pilgrimage that would lead to its being heralded as the preeminent publisher of southern literary studies. Vickery's book, after twenty-five years,

is still invaluable to any study of William Faulkner's fiction. In the same year and season, fall, 1959, the Press published Louise Cowan's *The Fugitive Group: A Literary History*, a major contribution to the critical understanding of that literary epoch.

With the 1965 announcement of the Southern Literary Studies series, the Press's dedication to literary criticism emphasizing southern subjects was formalized. Major books on major southern writers—including series editor Louis D. Rubin, Jr.'s own *The Wary Fugitives: Four Poets and the South*—have been published in the twenty years since the series was initiated. Studies of William Faulkner, Flannery O'Connor, Thomas Wolfe, John Crowe Ransom, Allen Tate, Walker Percy, Randall Jarrell, Robert Penn Warren, Sherwood Bonner, Stark Young, Paul Hamilton Hayne only begin the list.

Emphasis upon southern literature has presupposed a commitment to the literature of women and of blacks. Collections of the works of Ellen Glasgow, Kate Chopin, and Grace King, as well as critical commentaries on those three nineteenth-century women writers, were published in the late sixties and early seventies. And Anne Jones's *Tomorrow Is Another Day* studies the southern woman writer from Augusta Jane Evans through Margaret Mitchell. Books on such contemporary women writers—southern and nonsouthern—as Muriel Rukeyser, Eudora Welty, Joyce Carol Oates, Caroline Gordon, and even the esteemed writer Isak Dinesen, introduce a list that is extensive.

In the past twenty years, the Press's literary publishing has also encompassed significant work by and about black writers. *New Black Playwrights*, the anthology edited by William Couch, Jr., which appeared in 1968, offered a representative sampling of black writers for the stage in the sixties. Published in 1973, James O. Young's *Black Writers in the Thirties* investigates the intellectual and creative world of the New Negro just before and during the depression years, covering such major black literary figures as Langston Hughes, Countee Cullen, Richard Wright, Robert Hayden, and others. And *Black Poetry in America*, edited by Blyden Jackson and Louis D. Rubin, Jr., presents an interpretive survey introduction to the poetic achievements of black poets from 1746 to 1972.

Blyden Jackson's essays on American Negro literature, published

in 1976 under the title of *The Waiting Years*, provides a comparative (in the truest sense) examination of certain major black writers and major themes in black writing of the twentieth century. That book has made its contribution and has left the public eager for Jackson's forthcoming definitive history of the literature of blacks in America, which will be added to a distinguished list that includes books on Charles W. Chesnutt, Alain Locke, and other black writers.

A major achievement in this part of the Press's literary program is the *History of Southern Literature*, coedited by Louis D. Rubin, Jr., Lewis P. Simpson, Thomas Daniel Young, Blyden Jackson, and Rayburn Moore. This encyclopedic coverage of southern literary history from colonial times to the present, scheduled to appear in 1985, will surely stand for many decades as the preeminent single-volume reference book on literature from the American South.

Throughout its years of focusing upon southern literature, however, the Press has not neglected the study of literature nationally, or even internationally. Our lists have been distinguished over the last fifty years by important critical studies of writers as diverse as Ford Madox Ford, Yvor Winters, Virginia Woolf, and William Butler Yeats. Particularly impressive titles include Joseph Riddel's books on Wallace Stevens and William Carlos Williams, *The Clairvoyant Eye* and *The Inverted Bell*; Hyatt H. Waggoner's *The Presence of Hawthorne* and *American Visionary Poetry*, as well as the recently revised edition of his *American Poets: From the Puritans to the Present*; and Sherman Paul's *Lost America of Love: Rereading Robert Creeley, Edward Dorn, and Robert Duncan* and his *Olson's Push: Origin, Black Mountain, and Recent American Poetry*.

But these especially noteworthy titles by senior scholars in non-southern American literature are not our only sources of pride outside the region. We are equally proud of William Gordon's books on Henry Miller, Virginia Kouidis' on Mina Loy, David Sloane's on Mark Twain, Brook Thomas' on James Joyce, Judith Farr's on Elinor Wylie, Gregory Jay's on T. S. Eliot, Daniel Fogel's on Henry James, Howard Harper's on Virginia Woolf, Herbert Schneidau's on Ezra Pound, and too many others to cite even in passing. John Porter Houston's several books on French literature are classics, as are the works in Spanish literature by Richard E. Chandler and Kessel Schwartz.

From that first catalog announcement of *An Approach to Literature* to the present, LSU Press has vigorously encouraged and steadfastly published significant contributions to literary criticism. With a proudly acknowledged emphasis upon regional work that is neither parochial nor too narrowly focused, the Press has throughout its first five decades worked extensively in all major areas of literary criticism. This commitment is as strong and sure in 1985 as it was in 1935.

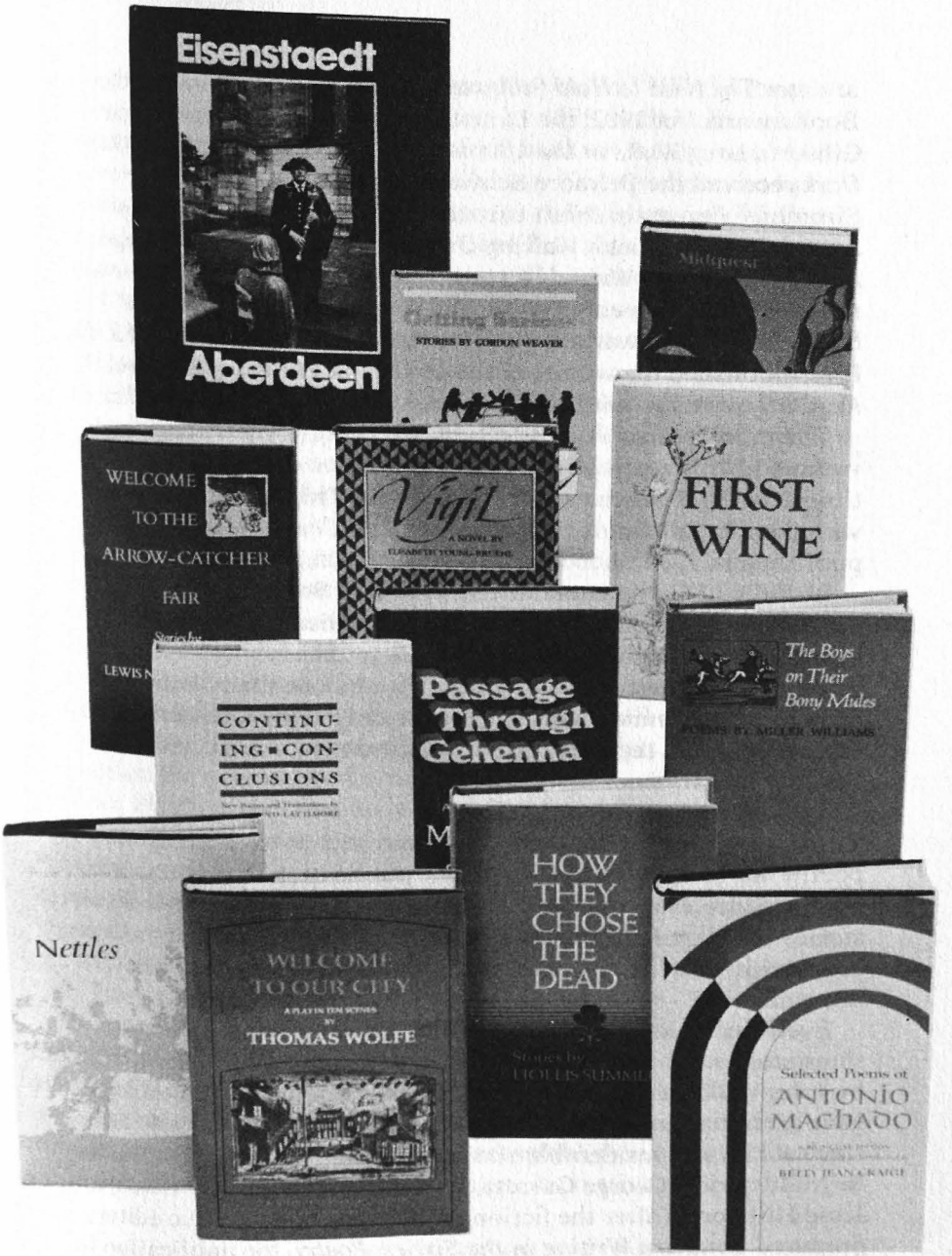
Creative Writing

LSU Press began publishing creative writing, both poetry and fiction, in the 1960s. Our first poet, Prix de Rome winner Miller Williams, remains one of our strongest. We initiated the program in poetry with his first book, *A Circle of Stone*, in 1964. By the end of 1984, we had published seventy-five volumes of verse; and Williams' own seventh book, *The Boys on Their Bony Mules*, was among our 1983 titles.

In the early years of the poetry program, the Press published sometimes only one such title a year—though no year passed without at least one book of poetry from the Press. By 1972 we were regularly publishing two poetry collections yearly. And in 1978 we established the present program of six volumes of poetry annually.

A strong commitment to new voices was made in the beginning years of the Press's work in poetry. Among the now-established poets introduced or early published by LSU Press, most of whom have continued to publish with us, are Miller Williams, of course, and Joyce Carol Oates, Fred Chappell, David Slavitt, Dabney Stuart, William Mills, Lisel Mueller, Margaret Gibson, John Stone, Herbert Scott, and Susan Ludvigson. Other major voices the Press can boast, though we did not introduce them, include Richmond Lattimore, Al Young, and Wallace Fowlie.

By 1978, when the Press had committed itself to the regular publication of six volumes of poetry a year, many of our poets had been widely acknowledged, and a number of volumes had won distinguished awards. The 1975 Lamont Poetry Selection of the Academy of American Poets was Lisel Mueller's *The Private Life*,


Eisenstaedt
Aberdeen
STORIES BY GORDON WEAVER
WELCOME TO THE ARROW-CATCHER FAIR
Vigil
A NOVEL BY
FIRST WINE
Passage Through Gehenna
CONTINU-ING•CON-CLUSIONS
The Boys on Their Bony Mules
POEMS BY MILLER WILLIAMS
Nettles
WELCOME TO OUR CITY
A PLAY IN TEN SCENES
BY
THOMAS WOLFE
HOW THEY CHOSE THE DEAD
Selected Poems of
ANTONIO MACHADO
BETTY JEAN CRAIGE

and her *The Need to Hold Still* was recipient of the 1981 American Book Award. For 1982, the Lamont Poetry Selection was Margaret Gibson's *Long Walks in the Afternoon*. Stanley Plumly's *In the Outer Dark* received the Delmore Schwartz Memorial Award; Edgar Simmons' *Driving to Biloxi* earned the Texas Writers' Roundup Award; Betty Adcock's *Walking Out* won the Great Lakes Colleges Association's New Writer's Award; James Whitehead's *Domains* won the Robert Frost Poetry Award; and several of Fred Chappell's books have been awarded the Roanoke-Chowan Award. In 1983, the Press published the winner of the 1982 Walt Whitman Award of the Academy of American Poets, Anthony Petrosky's *Jurgis Petraskas*.

The most recent distinction bestowed upon a poet whose final volume LSU Press published was the election of Richmond Lattimore to the Academy of American Poets. This prestigious award was given to Lattimore, whose *Continuing Conclusions* the Press published in 1983, shortly before his death in 1984.

In 1983, LSU Press announced its Poetry Book Club—an innovative step toward reaching the special audience for which fine literature is published. Initial response to the club was exceedingly gratifying. An impressive membership, and one that continues to grow, receives semiannual newsletters describing forthcoming poetry titles and is regularly offered discount prices on current and backlist literary books.

VERY MUCH AT ONE with the Press's commitment to contemporary poetry has been its dedication to the publication of contemporary fiction. Since 1968, when the Press released its first volume of short stories, William Peden's *Night in Funland*, there have been very few years without at least one volume of fiction bearing the Press imprint.

Even earlier, in 1966, the Press had published an anthology of short stories entitled *Southern Writing in the Sixties, Fiction*. Edited by John William Corrington and Miller Williams, this anthology gave early recognition to many young southern writers who have since achieved considerable stature—among them, Ernest Gaines, Reynolds Price, George Garrett, William Harrison, Guy Owen, and Jesse Hill Ford. (After the fiction anthology, the same two editors prepared *Southern Writing in the Sixties, Poetry*, for publication in 1967.)

Beginning with two books of fiction per year in 1968, the Press had enlarged its commitment to fiction by 1978, both in size and in direction. In 1978, we published three books of fiction, two of them novels. The Press's first novel, *Passage Through Gehenna* by Madison Jones, inaugurated a program in the publication of full-length fiction of the highest quality. Confident that there was an audience for serious fiction—albeit a small audience whose needs might most appropriately be served by the university press program—the Press determined to regularly publish two or three novels and/or short story collections each year.

In 1980, with the posthumous publication of John Kennedy Toole's *A Confederacy of Dunces*, LSU Press made publishing history. The book's many successes, which culminated in its receipt of the 1981 Pulitzer Prize for fiction, are now legendary. But that success, though fully appreciated and enjoyed by the Press, prompted no alteration in the original commitment to fiction. We had published good novels before *Confederacy*, and we continue to publish good novels today. The overwhelming success of the Toole novel did, though, benefit the Press in general. Profits from the sale of nearly fifty thousand copies, and from the licensing of paperback rights, translation rights, movie rights, as well as from Book-of-the-Month Club adoption, all earned revenue that was used to strengthen the overall program.

Since 1980 we have regularly published four fiction titles each year. Among the outstanding fictive craftsmen published by the Press are Gordon Weaver, Hollis Summers, Fred Chappell, Harry Taylor, William Hoffman, Allen Wier, Lee Zacharias, and Elisabeth Young-Bruehl. And in 1981, the fiction program was expanded with the addition of the Pegasus Prize for Literature. A full discussion of LSU Press's part in this program appears at pages 54–56 herein.

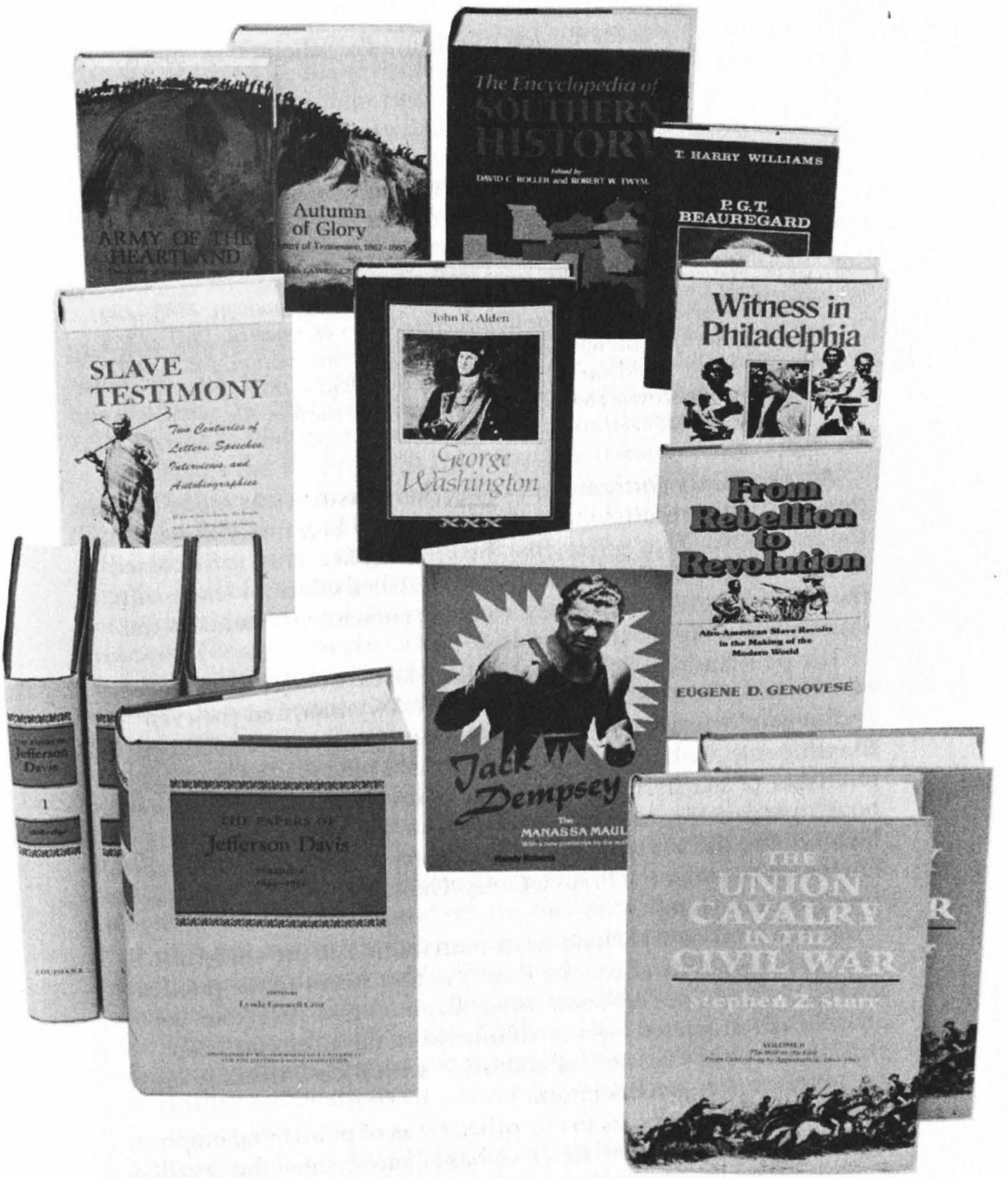
With regular publication of poetry, of short and full-length fiction, and of fiction in translation, LSU Press maintains its commitment to the creative arts. After twenty-one years of developing work in this area, the Press feels more strongly than ever the significance of that commitment. New and established voices will continue to be heard via the Press's program in creative writing.

History

As a publisher *is* its list, LSU Press *is* southern history. In the first decade of its life, the Press published many of the southern historians who soon came to be revered as the major recorders and interpreters of the region's past. Avery O. Craven, Wendell Holmes Stephenson, Thomas Abernethy, Bell Irvin Wiley, E. Merton Coulter, Rembert Patrick, William B. Hesseltine, Wesley Frank Craven, Francis B. Simkins, Joseph H. Parks, Roger Shugg—all were published by LSU Press during its first ten years.

Also established during that first decade, in 1937, were the Walter Lynwood Fleming Lectures sponsored by the University's history department. The history department's invitation to an esteemed scholar to deliver the lectures includes an offer to publish the lectures with LSU Press, assuming they are deemed appropriate for publication. As the discussion of that series herein demonstrates (pp. 59–60), the lecturers are always of the highest calibre, and thus the Press's role in publishing the series has from the beginning added to the list of notable southern historians published by the Press. From the earliest lecturers—Charles W. Ramsdell (1937), Avery Craven (1939), Thomas Abernethy (1941), and Bell Irvin Wiley (1944)—up through the most recent—Leon Litwack (1982), Eric Foner (1983), Robert Remini (1984), C. Vann Woodward (1985)—the series has been an important source of first quality southern history publications for the Press.

The Press's second decade opened with another major commitment to publishing in southern history. In 1947 the Press announced publication, in collaboration with the Littlefield Fund for Southern History of the University of Texas, of *A History of the South*, the ten-volume series planned to record definitively the region's history from the seventeenth century through World War II. Each of the published volumes in the series has won considerable recognition; each remains in demand (and in print). Although Volume II, *The Southern Colonies in the Eighteenth Century, 1689–1763*, was delayed for many years, it is now being completed by Peter Wood and is scheduled for publication in the 1980s. In 1982 an eleventh volume was commissioned; Numan Bartley will bring the history up from World War II to the present. The books in this series, begun so early in the Press's life and still standing as a signi-


ARMY OF THE HEARTLAND
Autumn of Glory
The Encyclopedia of SOUTHERN HISTORY
DAVID C. ROLLER and ROBERT W. TWYM
T. HARRY WILLIAMS
P. G. T. BEAUREGARD
SLAVE TESTIMONY
Two Centuries of Letters, Speeches, Interviews, and Autobiographies
John R. Alden
George Washington
XXX
Witness in Philadelphia
From Rebellion to Revolution
Afro-American Slave Revolts in the Making of the Modern World
EUGENE D. GENOVESE
Jack Dempsey
The Jefferson Davis
1
PAPERS OF Jefferson Davis
THE UNION CAVALRY IN THE CIVIL WAR
Stephen Z. Starr

ficant part of its contribution to this area of scholarship, merit listing here:

I. Wesley Frank Craven, *The Southern Colonies in the Seventeenth Century, 1607–1689*
III. John Richard Alden, *The South in the Revolution, 1763–1789*
IV. Thomas P. Abernethy, *The South in the New Nation, 1789–1819*
V. Charles S. Sydnor, *The Development of Southern Sectionalism, 1819–1848*
VI. Avery O. Craven, *The Growth of Southern Nationalism, 1848–1861*
VII. E. Merton Coulter, *The Confederate States of America, 1861–1865*
VIII. E. Merton Coulter, *The South During Reconstruction, 1865–1877*
IX. C. Vann Woodward, *Origins of the New South, 1877–1913*
X. George Brown Tindall, *The Emergence of the New South, 1913–1945*

Another early commitment to southern history was made by the Press with its establishment of the Southern Biography Series in the late 1930s. That series, like the Fleming Lectures, is discussed in detail on pages 56–58. With distinguished editorial leadership the series steadily contributes to the Press's achievements as the leading publisher in southern history.

The publication in 1979 of the *Encyclopedia of Southern History*, edited by David C. Roller and Robert W. Twyman, and the even earlier publication in 1977 of *Slave Testimony*, edited by John Blassingame, further exemplify the Press's place as the leading publisher of southern history. These uniquely outstanding reference books are considered invaluable tools for the study of southern history; and the Blassingame compilation of two centuries of slave testimony merited the Press a Carey-Thomas Honor Citation for creative publishing.

Another impressive, long-term contribution to the study of southern history has been the Press's commitment to the publication of *The Papers of Jefferson Davis*. Beginning in 1971, four volumes of the projected twenty-volume work have thus far been published by the Press in collaboration with Rice University and the Jefferson Davis Association.

In southern history, as in our other areas of publishing emphasis, the scholarly community we serve has acknowledged the excellence of many Press publications with awards and citations. Five Press books have earned the Charles S. Sydnor Prize: Joseph Parks's *Gen-*

eral Edmund Kirby Smith in 1956; Dewey Grantham's biography of Hoke Smith in 1960; the revised edition of C. Vann Woodward's *Origins of the New South* in 1962; George Tindall's *Emergence of the New South* in 1968; and Drew Gilpin Faust's *James Henry Hammond and the Old South: A Design for Mastery* in 1984. In 1952 the original edition of Woodward's *Origins of the New South* was awarded the Bancroft Prize. And Dan Carter's *Scottsboro: A Tragedy of the American South* earned the Bancroft for 1970. In 1978, J. Mills Thornton's *Politics and Power in a Slave Society* won the John H. Dunning Prize.

Although the Press's outstanding accomplishments in southern history might suggest a singleness of purpose that would have ruled out impressive work in other areas of historical inquiry, that has not been the case. In both Latin American and French history, LSU Press has maintained a constant and continuing interest.

As early as the 1940s—with titles like *South America and Hemisphere Defense*, by J. Fred Rippy; *Rural Life in Argentina*, by Carl C. Taylor; and *Brazil: People and Institutions*, by T. Lynn Smith—the Press declared its interest in Latin America. Over these first five decades we have continued to publish books on various aspects of Latin American history and politics. Harold Eugene Davis' *Latin American Thought: An Historical Introduction*, published in 1972, remains a valuable survey of social and political thought in the region from preconquest times to the present. Robert E. May's *The Southern Dream of a Caribbean Empire, 1854–1861*, which focuses on the South's efforts to expand slavery into Latin America, was published in 1973.

The 1980s have seen this area of Press publications grow and develop. There have been books on the Mexican War, on Jeremy Bentham's early manuscripts on Latin America, on historians of nineteenth-century Chile, and many other related titles. Because of its physical proximity to Louisiana, Latin America has always seemed a proper area of publishing activity for the Press.

Not physical proximity, but cultural and historical kinship have made France and French history likely subject areas for LSU Press. Beginning in the 1940s and continuing to the present, there have been regular publications on one aspect or another of French history, culture, politics.

A major project in French historical studies was begun in 1974, with the publication of the first volume of Marcel Giraud's classic *History of French Louisiana* in translation. Although the other vol-

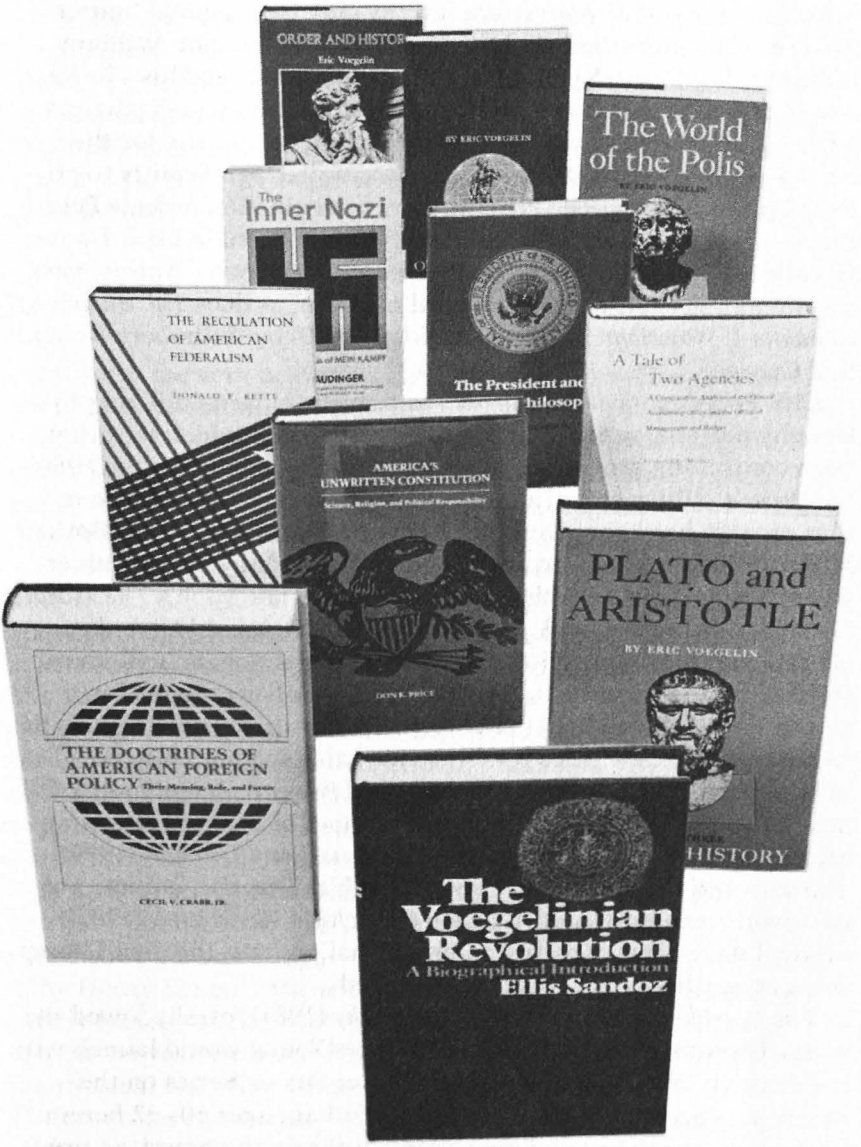
umes of this five-volume work are yet to be translated, this remains a project to which LSU Press is committed. Henry Blumenthal's *American and French Culture, 1800–1900* and Sanford Elwitt's *The Making of the Third Republic* were among the Press's publications in French studies during the 1970s. More recently, Benjamin Martin's *The Hypocrisy of Justice in the Belle Epoque* and Sandra Horvath-Peterson's *Victor Duruy and French Education* demonstrate the Press's continuing work in this area.

Political Thought

In 1956 LSU Press announced publication plans for Eric Voegelin's monumental study of the order of human existence in society and history, ranging in time from the Egyptian and Mesopotamian cultures to the modern national states. *Order and History*, the most comprehensive study of the philosophy and history of political order since Toynbee's *Study of History*, was begun with the publication of Volume I, *Israel and Revelation*, in 1956 and is still in progress. Volume IV, *The Ecumenic Age*, appeared in 1974, and Voegelin anticipates completing the fifth and final volume during this present decade.

During the nearly three decades since the first volume of Voegelin's *magnum opus* appeared, there has been a substantial amount of critical response to the work and its author. Among the most noteworthy of those responses is a critical-biographical book by Ellis Sandoz, published by the Press in 1981. *The Voegelinian Revolution* provides a survey introduction to the entire body of Voegelin's work, and draws in part from an "Autobiographical Memoir" that intimately portrays the personal and philosophical growth of this extraordinary thinker.

In 1964 the Press published Richard Weaver's *Visions of Order: The Cultural Crisis of Our Time*, and in 1970 his *Language Is Sermonic: Richard Weaver on the Nature of Rhetoric*. Both books were published after Weaver's death (in 1963), but both capture the essence of his philosophical-political stance. Inquiries into the role of language and of the individual in the decline of the community of human values, Weaver's books are considered exceptional contributions to moral philosophy and political science. *Language Is Sermonic* will soon be reissued in a paperback edition.


ORDER AND HISTOR
Eric Voegelin
BY ERIC VOEGELIN
The World of the Polis
The Inner Nazi
THE REGULATION OF AMERICAN FEDERALISM
DONALD F. KETTL
A Tale of Two Agencies
AMERICA'S UNWRITTEN CONSTITUTION
DON K. PRICE
PLATO and ARISTOTLE
BY ERIC VOEGELIN
HISTORY
THE DOCTRINES OF AMERICAN FOREIGN POLICY
CECIL V. CRABB, JR.
The Voegelinian Revolution
A Biographical Introduction
Ellis Sandoz

But Voegelin and Weaver are not the only two seminal figures the Press has published in the field of political thought. William Havard's *The Changing Politics of the South* (1972) and his *The Recovery of Political Theory* (1984) are two titles the Press is particularly proud of. Esteemed for his far-reaching vision and for the clarity of his thought, Havard has contributed significantly to political philosophy. Other Press authors of distinction include Peter Fliess, Alpheus Thomas Mason, Glenn Tinder, Donald Lutz, Dante Germino, Cecil V. Crabb. Gerhart Niemeyer's *Between Nothingness and Paradise* (1971) deserves special mention, as does *The Basic Symbols of American Political Tradition* (1970) by Willmoore Kendall and George Carey.

LSU Press's early commitment to publications in political philosophy has not waned. Rather, this is an area in which there has been continuing growth and development. So far during the 1980s the Press's publications in the field have increased. A key role in that process has been played by Kenneth Thompson, White Burkett Miller Professor of Government and Foreign Affairs at the University of Virginia. In 1966 the Press published Thompson's *The Moral Issue in Statecraft*, a book that, according to Reinhold Niebuhr, offered "a telling refutation of both pure perfectionism and moral rigidity posing as moral idealism." This book has remained in steady demand for almost twenty years. But the present decade has so far seen five new titles by this remarkable scholar. Just after his 1979 volume, *Ethics, Functionalism, and Power in International Politics*, Thompson published with us a number of books in the same area of political inquiry. *Masters of International Thought* (1980), *Morality and Foreign Policy* (1980), *Cold War Theories*, Volume I of two projected (1981), and *Winston Churchill's World View* (1983) all deal with some aspect of international politics, the area Thompson's career has so far forcefully pursued.

The President and the Public Philosophy (1981) foreshadowed the series Thompson and his colleague James Young would launch with the Press in 1983. That series—the Miller Center Series on the American Presidency—is discussed in full at pages 60–62 herein. With these published and developing books on the American presidency, Thompson's role in the Press's work in political thought has been substantial. Equally significant, though not yet fully under-

way, is the new series Thompson will edit on political traditions in foreign policy.

As the Press and its readers await Volume II of Thompson's *Cold War Theories* and Volume V of Voegelin's *Order and History*, there is no doubt about the thriving condition of our work in political thought. This is an area that will continue to be actively nourished and expanded.

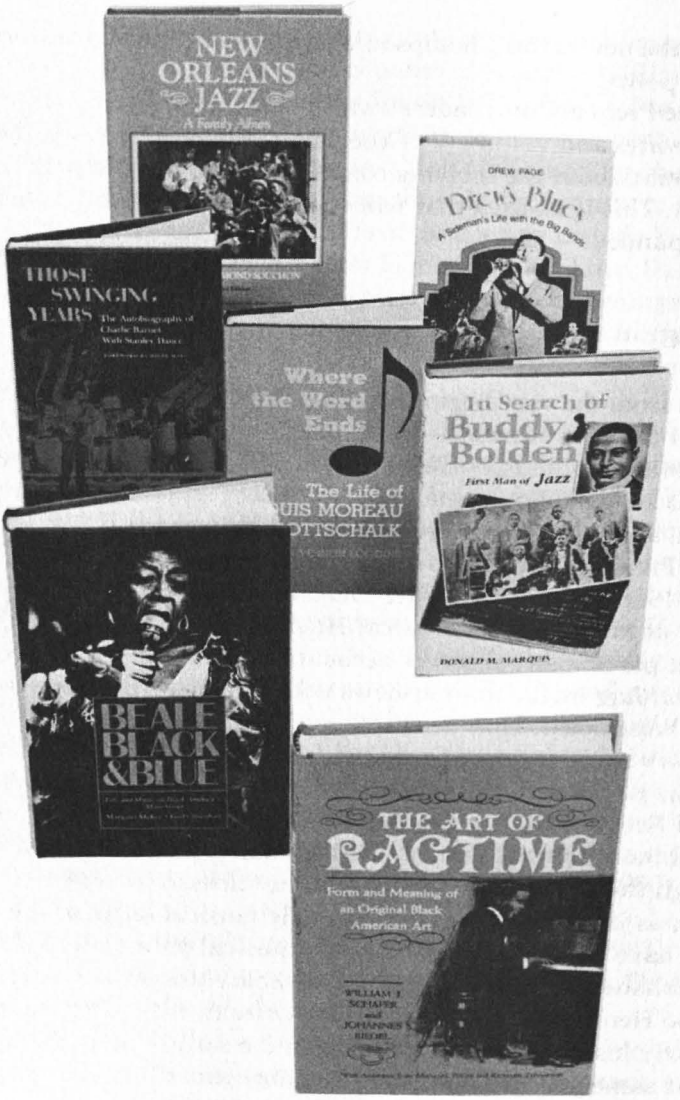
Music

Almost from the very beginning, LSU Press has been committed to work in the field of music—particularly jazz and folk music. A 1939 publication entitled *Louisiana French Folk Songs* rendered these popular songs in Louisiana French, Creole French dialect, Cajun French, and in standard French, as well as in English.

The Press's publications in jazz, now nationally recognized, began in 1956 with *The Real Jazz, Old and New* by Stephen Longstreet, author of the Broadway musical *High Button Shoes*. One of the earliest participant-observer accounts of the music of the people, *The Real Jazz* included interviews with jazzmen from New Orleans to the West Coast. That book was soon followed by H. O. Brunn's *The Story of the Original Dixieland Jazz Band* in 1960. But the classic book on jazz is still Al Rose and Edmond Souchon's *New Orleans Jazz: A Family Album*, published originally in 1967. This remarkable photo-history of Louisiana's own native music has now been through three editions, the most recent released in 1984.

Just as jazz was not Louisiana's only musical form, so the jazz books have not been the Press's only musical publications. In 1958 we published Vernon Loggins' *Life of Louis Moreau Gottschalk*. And in 1966 Henry Kmen's *Music in New Orleans, 1791–1841* recorded the early history of classical music in the state, chiefly the opera. In that same year we published *The American Composer Speaks* by noted musical historian Gilbert Chase.

The seventies saw books from the Press on blues, ragtime, and brass bands, as well as a biography of jazz's legendary Buddy Bolden. In the eighties, the lists have been distinguished by such special publications in music as *Drew's Blues*, the autobiography of


NEW ORLEANS JAZZ
A Family Album
THOSE SWINGING YEARS
The Autobiography of Charlie Barnet
With Stanley Dance
DREW PAGE
Drew's Blues
A Sideman's Life with the Big Bands
Where the Word Ends
The Life of
In Search of Buddy Bolden
First Man of Jazz
DONALD M. MARQUIS
BEALE BLACK &BLUE
THE ART OF RAGTIME
Form and Meaning of an Original Black American Art
WILLIAM J. SCHAFER and JOHANNES RIEDEL

Drew Page, sideman from the big band era; *Beale Black and Blue*, on the music and musicians of Memphis' Beale Street; and Charlie Barnet's autobiography, written with Stanley Dance, noted biographer of such legendary jazz figures as Duke Ellington and Count Basie. The semicentennial year, 1985, will see publication of Irving Sablosky's edition of excerpts from *Dwight's Journal of Music*, which recorded the American musical experience from 1852 to 1881.

Louisiana

Like most state university presses, LSU Press has focused much attention upon the home state and its heritage. Unlike many states, however, Louisiana is so rich in subjects of interest to the larger public that many of our Louisiana books have been among our most successful titles.

Naturally, all of the books on music in the state, and especially those on New Orleans jazz, have been widely noticed and appreciated. The 1968 *Preservation Hall Portraits*, copies of which were sold from the Hall itself to the countless jazz fans who visited that special New Orleans spot, captured many of these musicians at their trade. And, of course, *New Orleans Jazz: A Family Album*, revised and updated as recently as 1984, remains a classic record of that part of the state's story.

Equally popular, especially among nature lovers from all over the world, are the Press's books on Louisiana's natural wonders. *The Wildflowers of Louisiana and Adjoining States*, by Clair Brown, with over four hundred color illustrations, offers a valuable guide to the identification and appreciation of the state's innumerable flowering plants. Originally published in 1972 and since reprinted, this useful and handsome guidebook merits a place in the field and in the library. George Lowery's *Louisiana Birds* (1955; revised edition, 1974) and his *Mammals of Louisiana and Its Adjacent Waters* (1974) are two references of enormous value. Both books are filled with scientific data, as well as more general information, on the state's bird and mammal populations. Extensive color illustrations make these two nature books as visually appealing as they are informative. The Press has also published useful books on the ferns and fern allies of the state and on the mosses of the region.

C. C. Lockwood
Louisiana Politics
Louisiana Birds
New Orleans Yesterday and Today
A GUIDE TO THE CITY
Wildflowers of Louisiana
The Return of the Brown Pelican
A HISTORY OF FRENCH LOUISIANA
Volume One
The Reign of Louis XIV, 1699-1715
Marshland Brace
CHRIS SEGURA
LOUISIANA
ITS LAND AND PEOPLE
Fred B. Kniffen
Plantation Homes
of Louisiana and the Natchez Area
The David King Gleason Collection
THE MAMMALS OF LOUISIANA AND ITS ADJACENT WATERS
BY GEORGE H. LOWERY, JR.

One of our most remarkable contributions to the appreciation of Louisiana's natural beauties was not a book, but a set of limited edition prints. Commissioned by the University, noted botanical artist Margaret Stones has executed watercolor drawings of Louisiana's exquisite flora. To make some of these images accessible to a wider audience, the Press issued twelve of the drawings in limited edition prints. Only five hundred sets were printed, and each was signed and numbered by the artist for distribution by the Press.

Our numerous books on Louisiana's history have approached the state from varying perspectives. *Louisiana: The Pelican State* is a junior high school text that has gone through many editions (and been read by nearly every eighth grader in the state) since its original publication in 1959. There have been histories of the state for an adult audience, histories of the state university, histories of medicine in the state—including two recent books on the Tulane Medical School and on Ochsner's. In 1968 the Press published *The Fighting Tigers*, a history of LSU's football team that was so well-received an updated edition was published in 1980.

Books on the Civil War and Reconstruction in Louisiana have appeared with regularity since the Press first began. Among the earliest such titles were Jefferson Davis Bragg's *Louisiana in the Confederacy*, published in 1941, and Roger Shugg's *Origins of Class Struggle in Louisiana* (1939). John D. Winters' *The Civil War in Louisiana* and Joe Gray Taylor's *Negro Slavery in Louisiana*, both published in 1963, remain standard references. The classic study of Reconstruction in the state is Joe Gray Taylor's *Louisiana Reconstructed* (1974), and the most recent is Ted Tunnell's *Crucible of Reconstruction* (1984). Both have earned critical acclaim.

In 1975 the Press initiated its Louisiana Bicentennial Reprint Series, facsimile editions of rare out-of-print books on Louisiana that provide a unique record of the state's history. Among the treasures made available in this collection are the 1830 *History of Louisiana* by Antoine Simon Le Page du Pratz and François Barbé-Marbois' 1774 *History of Louisiana, Particularly of the Cession of that Colony to the United States of America.*

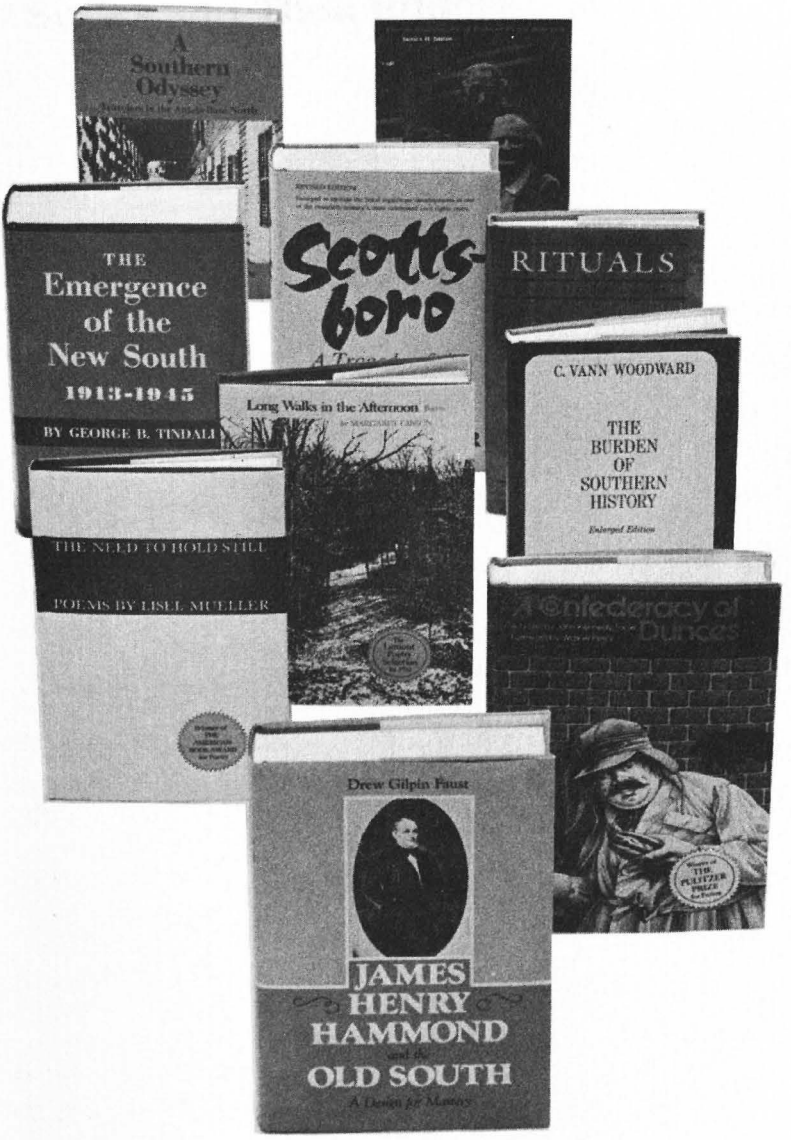
The people of Louisiana—a historically and culturally diverse population—have also been subjects for many LSU Press books. Several studies of the French in Louisiana have been published. Notable among them are Lauren Post's *Cajun Sketches: From the Prairies of Southwest Louisiana*; Gary Mills's *The Forgotten People:*

Cane River's Creoles of Color; and Turner Browne's photographic record, *Louisiana Cajuns/Cajuns de la Louisiane*, with text by William Mills. John Preston Moore's *Revolt in Louisiana* records the Spanish occupation of the state in the eighteenth century. There have been several books on the Irish in Louisiana, and one quite recent title studies the history of the Chinese population of the state.

Biographies of many Louisianians of note have been published during these first five decades. Among the natives whose lives and careers have been recorded thus are: Troy H. Middleton, one of LSU's most distinguished presidents; DeLesseps S. Morrison, mayor of New Orleans during the midcentury desegregation struggles; Leander Perez, infamous political boss of the Delta; David French Boyd, founder of the state university; Lucy Audubon, fascinating wife of the famous ornithologist John James Audubon; and Grace King, nineteenth-century literary champion of the South.

Among the Press titles of the 1980s that focus on one area or another of Louisiana's heritage, *New Orleans Yesterday and Today* is particularly noteworthy. This handy guide to the city, prepared by five New Orleanians who know the city as only long-term residents can, was prepared in time to be very useful to visitors at the World's Fair in 1984. David Gleason's *Plantation Homes of Louisiana and the Natchez Area* (1982) is a spectacular collection of color images of the elaborate homes that reflect one part of the state's history. *Return of the Brown Pelican* (1983), color photographs by Dan Guravich and textual material by Joseph Brown, provides a unique study in words and images of the history and present status of Louisiana's state bird. *Parnassus on the Mississippi* (1984), by Thomas Cutrer, is a thorough and engaging history of the original *Southern Review* and the Baton Rouge literary community that established it. C. C. Lockwood's *The Gulf Coast: Where Land Meets Sea* (1984) offers a splendid pictorial and textual representation of the waters that border the state and the natural wonders available to Louisianians via the coastline.

Endowed with natural and cultural and historical plenty, Louisiana has proved a rich resource for worthwhile publishing projects. LSU Press has enjoyed tapping that resource for fifty years—and looks forward to continuing that very satisfying part of its program.


A Southern Odyssey
Scottsboro
RITUALS
THE Emergence of the New South 1913-1945
BY GEORGE B. TINDALL
C. VANN WOODWARD
THE BURDEN OF SOUTHERN HISTORY
Enlarged Edition
Long Walks in the Afternoon
THE NEED TO HOLD STILL
POEMS BY LISEL MUELLER
A Confederacy of Dunces
Drew Gilpin Faust
JAMES HENRY HAMMOND and the OLD SOUTH
A Design for Mastery

III / Series and Their Editors

Southern Literary Studies

Since its inception in 1963, the Southern Literary Studies series has brought into print books exploring the richness of southern letters from colonial times to the present, from the works of authors as eminent as Mississippi's William Faulkner and Tennessee's Robert Penn Warren to the less celebrated works of such writers as Virginia's James Branch Cabell, Georgia's Paul Hamilton Hayne, and Louisiana's Grace King. But in studying the diverse landscape of southern literature, the approximately fifty books that have been published in the series have also illuminated the larger terrain of the American South itself—its bittersweet history, its famous inner demons and chivalric code, its highest ambitions, and the thoughts that lie deepest in its soul.

A dual fascination with southern literature and with the region that it mirrors, analyzes, criticizes, and defends is also the hallmark of the works and thought of the series editor, Louis D. Rubin, Jr. In the introduction to *A Gallery of Southerners*, his most recent book, Rubin himself muses that much of the attraction of southern writing lies in the quality that "one is dealing not with an idea, or body of literary knowledge, but an experience; the South *is*. And *was*. The fascination with the literature is that it mirrors—more than that, it orders and articulates—a living human community." In keeping with this understanding of southern literature, Rubin has acquired for his series not only books that are purely critical in their approach, but also biographies, literary histories, and key works in southern literary culture.

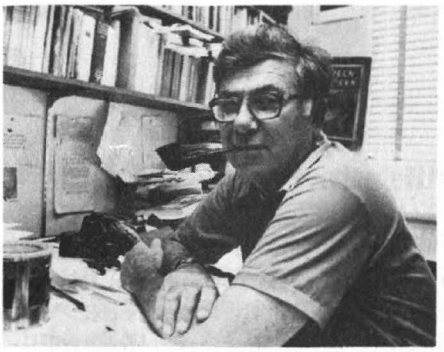
Rubin's own interests in southern letters are at least as broad as those of his series. The University Distinguished Professor of English at the University of North Carolina, Chapel Hill, Rubin has written or edited nearly thirty books, many of them on southern topics, including *Thomas Wolfe: The Weather of His Youth*; *George W. Cable: The Life and Times of a Southern Heretic*; *A Bibliographical Guide to the Study of Southern Literature*; and *The Wary Fugitives: Four Poets and the South*. His many essays on a wide range of literary, cultural, and historical subjects have appeared regularly in both national and local journals, and he has also found time to write two novels—*The Golden Weather* and *Surfaces of a Diamond*—

and to establish and direct Algonquin Books, a small, quality publishing house located in Chapel Hill.

The Southern Literary Studies series has published books by many of the most important critics to have worked in the field of southern literature, including Richard Beale Davis, C. Hugh Holman, Lewis Leary, Andrew Lytle, Walter Sullivan, and Thomas Daniel Young. Among the younger scholars published in the series have been Michael Kreyling, whose study of Eudora Welty (*Eudora Welty's Achievement of Order*, 1980) was called by Robert Penn Warren, writing in the *New York Review of Books*, "perhaps the best single book to serve as an introduction to her work"; and Thadious M. Davis, the author of a recent study of William Faulkner (*Faulkner's "Negro": Art and the Southern Context*, 1983), who has been recognized by Joseph Blotner as "the best black critic of Faulkner that I have read."

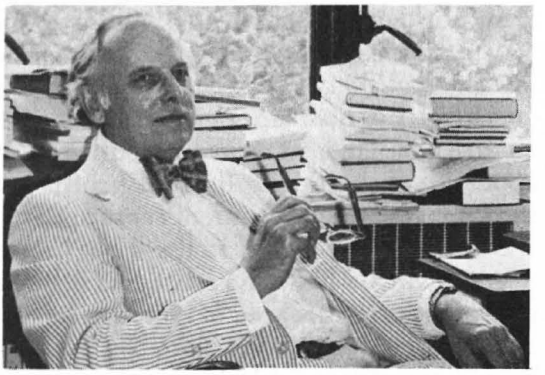
The series has also played an important role in making readily accessible many important works in the development of southern literary culture. Recently, the series published a book that collected for the first time the poetry reviews written by Allen Tate in the early years of his career (*The Poetry Reviews of Allen Tate, 1924–1944*, edited by Ashley Brown and Frances Neel Cheney, 1983), as well as a volume bringing together the most important critical essays of John Crowe Ransom (*Selected Essays of John Crowe Ransom*, edited by Thomas Daniel Young and John Hindle, 1984). The series includes volumes of correspondence by Caroline Gordon and Paul Hamilton Hayne, and has brought into print the text of an early play by Thomas Wolfe and a one-volume edition of the complete works of Kate Chopin.

After two decades, the Southern Literary Studies series continues to broaden its scope and increase its reputation. Built upon the work of some of the preeminent scholars in the field, the series has brought out the first books of many talented younger scholars, and it will continue in the future to encourage and publish the work of the most knowledgeable and perceptive critics of southern fiction, poetry, and drama.



Louis D. Rubin, Jr., editor of the Southern Literary Studies series

Lewis P. Simpson (below), editor of the Library of Southern Civilization series



William J. Cooper, Jr. (above), editor of the Southern Biography Series

Kenneth W. Thompson, editor of the Political Traditions in Foreign Policy Series and coeditor, with James Sterling Young, of the Miller Center Series on the American Presidency

Library of Southern Civilization

The Library of Southern Civilization, in the words of its editor, Lewis P. Simpson, "was conceived as a scholarly response to the idea of the South as a civilization, especially as this idea is expressed in historical and literary records either not heretofore published or that are no longer easily available." Simpson, Boyd Professor of English at LSU, is author of *The Brazen Face of History: Studies in the Literary Consciousness in America*; *The Man of Letters in New England and the South*; *The Dispossessed Garden: Pastoral and History in Southern Literature*; and other works on southern culture. To date his Library of Southern Civilization series contains about twenty titles relating to the cultural image of the South in the nineteenth and twentieth centuries.

The first two volumes in the series exemplify the policy of reprinting valued firsthand sources of enduring historical importance. The first appeared in 1968: *Twelve Years a Slave*, by Solomon Northup. This 1853 work, edited by Sue Eakin and Joseph Logsdon, is a historical fluke and a historian's treasure: an account of slavery as experienced by an educated man abducted in the city of Washington and enslaved in Louisiana. The second volume in the Library was *Bricks Without Straw* (1880), a novel by Albion W. Tourgée, which, in the words of the editor, Otto H. Olsen, remains "among the most successful depictions of the Reconstruction freedmen available to this day."

The third selection in the series reclaims a classic of the twentieth-century South. Donald Davidson's *Still Rebels, Still Yankees and Other Essays*, first published in 1957, speaks to the question of tradition and its role in conserving cultural order. And in this connection it is most appropriate that the Agrarian manifesto, *I'll Take My Stand*, has also been reprinted (1977), as well as Allen Tate's Civil War novel, *The Fathers* (1938). One other twentieth-century work is *Lanterns on the Levee: Recollections of a Planter's Son* (1941) by William Alexander Percy. This noted memoir has been praised for revealing with candor and completeness the southern aristocrat's point of view.

Other reprinted works in the series include two Civil War diaries. *Brokenburn: The Journal of Kate Stone, 1861–1868* was edited

and first published in 1955 by John Q. Anderson. Its inclusion in the Library of Southern Civilization (1972) makes available a remarkable portrait of southern life during the war. *Reminiscences of Confederate Service, 1861–1865*, by Francis W. Dawson, is the only book-length account from an English officer in Confederate service. First published in 1882, this unusually observant diary was reprinted in 1980, with an introduction by Bell I. Wiley.

Two sociologically revealing treatises from the nineteenth century have been reprinted. *Southern Women in the Recent Educational Movement in the South*, by A. D. Mayo, contains the experiences of a Unitarian minister who came south in the 1880s to spread the gospel of education. Edited by Dan T. Carter and Amy Friedlander, the reprint of the 1892 work appeared in 1978. *Social Relations in Our Southern States*, by Daniel R. Hundley, is a particularly rich source on antebellum culture. Written in the years just before the Civil War, it is a southerner's attempt to give an objective account of the South. In the 1979 reprint, editor William J. Cooper, Jr., introduces it with a carefully researched and illuminating account of the author's life.

Also reprinted, in a facsimile edition, was Edward King's famous travel book, *The Great South*. The volume is made up of articles and engravings that King did for *Scribner's Monthly* as he traveled throughout the South during 1873 and 1874. First published as a book in 1879, King's work was the most carefully conceived and most comprehensive examination of southern life and society. Editors W. Magruder Drake and Robert R. Jones have provided a full introduction and an index.

Two recent volumes in the series are each unusual works from the nineteenth century. The first, a novel written by a Virginia educator and minister, Henry Ruffner, reveals a level of tolerance not usually associated with the antebellum south. *Judith Bensaddi* and its sequel, *Seclusaval*, stand together as the first novel in American literature to examine the issue of intermarriage between Christians and Jews. Edited by J. Michael Pemberton, this 1839 work was reprinted in 1984. Another contribution in 1984 was *My Passage at the New Orleans "Tribune,"* by Jean-Charles Houzeau. In this memoir Houzeau, the white editor of the Negro-owned *Tribune* during Reconstruction, gives an insightful account of Louisiana politics

from the black point of view. The work has been translated from the French by Gerard Denault and is presented with an extensive introduction by David C. Rankin.

The Library of Southern Civilization also contains several volumes of historical source materials previously unpublished. *The Diary of Edmund Ruffin*, edited by William Kauffman Scarborough, with two of the three volumes published at present, is a major record of the Civil War era by one of the most significant figures of the Old South. *The Diary of Miss Emma Holmes, 1861–1865*, edited by John F. Marszalek, and *Like Some Green Laurel: Letters of Margaret Johnson Erwin, 1821–1863*, edited by John Seymour Erwin, are records of southern life and women's place in it. Recently the series has sponsored the publication of the *Mississippi Provincial Archives*, Volumes IV and V. The publication of these two volumes brings to a close the important scholarly project initiated by Dunbar Rowland and A. G. Sanders in the 1920s, suspended at the time of the Great Depression, and then revived in 1979 under the editorship of Patricia Kay Galloway.

Two collections of nineteenth-century writings constitute one other category in the series. *The Ideology of Slavery: Proslavery Thought in the Antebellum South, 1830–1860*, edited by Drew Gilpin Faust (1981), draws together essays that provide a basis for study of the proslavery argument. The volume is accompanied by an introduction to the subject and a bibliography of related works. In *The Cause of the South: Selections from "De Bow's Review," 1846–1867* editors Paul F. Paskoff and Daniel J. Wilson have provided a representative assemblage of essays from one of the best-known and most influential vehicles of southern opinion leading up to and through the Civil War.

Since its beginning in 1968, an average of one book per year has appeared in the series. Expectations are that in years to come, the Press will continue to add to the wide variety of useful works on the South's cultural image that make up the Library of Southern Civilization.

Pegasus Prize for Literature

The Pegasus Prize for Literature is an international award established in 1976 by Mobil Oil Corporation to introduce American

readers to distinguished literary works from nations whose literatures are rarely translated into English. Presented on a country-by-country basis, the prize includes a monetary award, a handsome medal depicting Pegasus, and translation and publication of the work. Since 1980 LSU Press has published translations of the prize-winning volumes.

Mobil first approached the Press about the Pegasus Prize in 1979. At the time, LSU Press was widely known to be the only university press committed to the publication of novels, and it had also gained a reputation for its long-standing interest in translated works. In 1982, after the publication of the first two books, both Mobil and LSU felt that the association had worked out so well that it should be continued.

The system established for selecting the award winners ensures that only works of quality are chosen. A five-member committee, which consists of three representatives from the worlds of literature and scholarship along with one representative each from Mobil and LSU Press, determines the countries in which the awards will be given. An independent selection committee in each nation chooses the winners. The three distinguished literary and scholarly representatives who have served on the five-man committee to date are Paul Engle, poet, novelist, and former head of the University of Iowa Writers' School; Jonathan Kistler, Professor Emeritus of English Literature from Colgate University; and William Jay Smith, poet, translator, educator.

Thus far the partnership between Mobil and LSU Press has led to the publication of three widely acclaimed novels. The first was Kirsten Thorup's *Baby*, translated from the Danish by Nadia Christensen, which came out in 1980. The selection committee, headed by Thorkild Bjornvig, a leading poet and a cofounder of the Danish Academy of Literature, chose *Baby* as the best Danish novel of the 1970s. Thorup's book, published in Denmark in 1973, introduces the reader to the outsiders—misfits, losers, deviants, the powerless, those at the bottom of the social hierarchy. *Baby* is written in a monochromatic style that captures the characters' personal deprivation in their modern, urban environment. The Los Angeles *Times* named the translation one of the best books of 1980 and concluded: "Were it not for the Pegasus Prize for Literature *Baby* . . . would not now be available in English. One must wonder

what other great works of contemporary European fiction we are missing."

The same might be said about books from Africa, and it was from the Ivory Coast that the next Pegasus Prize work came—Tidiane Dem's novel *Masseni*, published in 1982 in a translation by Frances Frenaye five years after its appearance in the original French. The selection committee, headed by the Ivory Coast's leading author and Minister of Culture, Bernard Dadie, chose *Masseni* as the country's best recent novel. Set in the Ivory Coast during the early years of this century, "*Masseni* is an extraordinary work," as William Jay Smith has said, "that not only tells a gripping story but also reveals in the process the traditions and beliefs of an entire society." Dem's novel recalls this vanished society in all its color, drama, and humanity.

The third Pegasus Prize work published by LSU Press is Cees Nooteboom's *Rituals*, a novel from the Netherlands that appeared in 1983 in a translation by Adrienne Dixon. Written in 1980, it has already won the Netherlands' prestigious F. Bordewijk Prize. The chairman of the selection committee was Joost de Wit, director of the Foundation for the Promotion of the Translation of Dutch Literary Works. *Rituals* is a spare, incisive work in three sections, each of which deals with the rituals that pervade the life of its hero, Inni Wintrop. Throughout the novel, Nooteboom examines what he describes as the "moral geometry [that] defines our sense of proportion to the universe."

LSU Press and the Mobil Oil Corporation will maintain their joint commitment to the Pegasus Prize, an outstanding cross-cultural program that is consistent with the Press's unique support for longer works of fiction and is especially significant at a time when economic considerations often discourage American publishers from seeking out works in other languages.

Southern Biography Series

From the beginning LSU Press has been firmly committed to publishing biographies of important southerners. The Southern Biography Series, formally launched in the late 1930s, is almost as old as the Press itself. The series had two coeditors in its early years—

Wendell Holmes Stephenson and Fred C. Cole. Stephenson, a significant figure in the development of southern history as a field, taught history at LSU from 1927 to 1945 and later taught at Tulane and at the University of Oregon. He was the author of several books, the best known being *Southern History in the Making*, and a charter member and president of the Southern Historical Association. He helped establish the *Journal of Southern History*, editing it from 1935 to 1941, and he was also, of course, one of the coeditors of LSU Press's multivolume *A History of the South*. For his part Cole also taught history at LSU, where he received his Ph.D. in 1941. He worked closely with Stephenson on the *Journal of Southern History* and other projects. Later he taught at Tulane and from 1959 to 1969 was president of Washington and Lee University.

Under Stephenson and Cole, the emphasis of the Southern Biography Series was on major political and military figures. The most heralded book published in these years was *Pitchfork Ben Tillman: South Carolinian* by Francis Butler Simkins, which appeared in 1944. A paperback edition was first issued in 1967, and even today it remains in print and is still widely cited by southern historians. Among the other books published in these early years were *Zachary Taylor* by Brainerd Dyer, *Fightin' Joe Wheeler* by John P. Dyer, *Sergeant S. Prentiss* by Dallas C. Dickey, *George Fitzhugh: Propagandist of the Old South* by Harvey Wish, and *Felix Grundy: Champion of Democracy* by Joseph Howard Parks.

In 1950 T. Harry Williams assumed editorship of the series. Williams, who taught at LSU from 1941 until shortly before his death in 1979, was named Boyd Professor of History in 1953. He was the author of many outstanding books, including *Huey Long: A Biography*, which in 1970 won both the Pulitzer Prize and the National Book Award. Williams guided the Southern Biography Series for thirty years, and he brought to this task the same energy and dedication he devoted to his teaching and writing. Among the best-known books in the series that were published under his editorship are Dewey Grantham's *Hoke Smith and the Politics of the New South* (1958), which started the author on the road to his unmatched understanding of southern politics of the Progressive Era, and William F. Holmes's *The White Chief: James Kimble Vardaman* (1970), called by Arthur S. Link a "splendid biography" of the Mississippi demagogue who was "in many ways a pivotal figure

in recent southern history." Other notable books published under Williams' editorship are William C. Davis' *Breckinridge: Statesman, Soldier, Symbol*, William E. Larson's *Montague of Virginia: The Making of a Southern Progressive*, Lillian A. Pereyra's *James Lusk Alcorn: Persistent Whig*, Evans C. Johnson's *Oscar W. Underwood: A Political Biography*, and Williams' own *P. G. T. Beauregard: Napoleon in Gray*.

William J. Cooper, Jr., became series editor in 1980. He has been professor of history at LSU since 1968 and dean of the Graduate School since 1982. An outstanding though still young scholar, specializing in the history of the nineteenth-century South, Cooper is the author of *The Conservative Regime: South Carolina, 1877–1890* and the widely acclaimed *The South and the Politics of Slavery, 1828–1856*, which LSU Press published in 1978, as well as *Liberty and Slavery: Southern Politics to 1860*. During his tenure as editor, he has expanded the scope of the series, seeking out biographies of significant southerners from the colonial era as well as from the nineteenth and twentieth centuries. He has also endeavored to include southerners from the broader intellectual community in addition to military and political leaders.

Several important titles have already appeared under Cooper's editorship. Drew Gilpin Faust's *James Henry Hammond and the Old South: A Design for Mastery* (1982) has been hailed as the best biography yet of an antebellum planter, a "masterly portrayal" that "illuminates the conflicting cultural ideals of the Old South." Lewis Baker has written a fine biography of an outstanding southern family, a book that covers several generations and emphasizes four family members—*The Percys of Mississippi: Politics and Literature in the New South* (1983). John R. Alden's *George Washington: A Biography* (1984) has been called "the best single-volume biography of Washington ever written." Other notable works that have appeared in the Southern Biography Series since Cooper became editor include *Mary Boykin Chesnut* by Elisabeth Muhlenfield, *Lucy Audubon* by Carolyn E. Delatte, *Joseph LeConte: Gentle Prophet of Evolution* by Lester D. Stephens, and *John A. Quitman: Old South Crusader* by Robert E. May.

The approximately forty books published under the auspices of the Southern Biography Series have not only enhanced the quality of LSU Press but have made important contributions to American scholarship. In the coming years the series will no doubt remain a vital part of the Press's operations.

Walter Lynwood Fleming Lectures in Southern History

The Walter Lynwood Fleming Lectures have a long and distinguished history as a lecture series that has brought to LSU many of the foremost historians in the field of southern history. The lectures were inaugurated by the LSU history department in 1937 in honor of Walter Lynwood Fleming, a highly respected scholar who specialized in the Reconstruction period and pioneered in modern approaches to southern history. He taught at LSU from 1907 to 1917, some of his most productive years. Over the past forty-eight years, the Fleming Lectures have presented forty-four speakers, with Avery Craven appearing twice, to bring the lecture total to forty-five.

As almost precise contemporaries, LSU Press and the Fleming Lectures have benefited each other from their beginnings. It is generally two years beforehand when the history department extends its invitation to the scholar to give three lectures on some aspect of southern history. At that time the faculty also suggests that the lecturer consider submitting his lectures to LSU Press for possible publication. The Press has no obligation to publish them, but it does have first bid if the lecturer wants to submit them to a publisher. To date the Press has published, usually in revised and expanded form, thirty-three sets of Fleming Lectures.

The majority of the books in the series deal with the period of southern history from about 1820 to about 1880, with a concentration on the topics of slavery, southern sectionalism, the origins of the Civil War, the war itself, and Reconstruction. Among several notable sets of Fleming Lectures on this period is Frank L. Owsley's classic *Plain Folk of the Old South*, first published in 1949 and reprinted several times since, most recently in a 1982 paperback edition. David M. Potter's elegant and masterful *The South and the Concurrent Majority* (1972), which analyzes the means by which the South maintained a powerful position in the national government despite its minority in terms of population, was also met with the highest praise. *A Southern Odyssey: Travelers in the Antebellum North* (1976), the Fleming Lectures delivered by the eminent black historian John Hope Franklin, provides a lively account of the impressions of antebellum southerners who visited the North. In 1979 the Press published *From Rebellion to Revolution: Afro-American Slave Revolts in the Making of the Modern World*, Eugene Genovese's

dazzling and controversial set of lectures that connect the ideology of the slave revolts throughout the western hemisphere with that of the great revolutionary movements of the late eighteenth century. Other outstanding sets of Fleming Lectures on the period 1820–1880 include Avery O. Craven's *Civil War in the Making* (1959), Don E. Fehrenbacher's *The South and Three Sectional Crises* (1980), and, most recently, Eric Foner's *Nothing But Freedom: Emancipation and Its Legacy* (1983).

The series also contains several studies of the colonial South, including Carl Bridenbaugh's excellent *Myths and Realities: Societies of the Colonial South* (1952). Studies in the post-Reconstruction South include Frank Freidel's *FDR and the South* (1965), George E. Mowry's *Another Look at the Twentieth-Century South* (1973), and George Brown Tindall's *The Persistent Tradition in New South Politics* (1975). In addition, some studies of the general identity and historical importance of the South are among the series titles: Wendell Holmes Stephenson's *The South Lives in History: Southern Historians and Their Legacy* (1955), Francis Butler Simkins' *The Everlasting South* (1963), and Carl N. Degler's *Place Over Time: The Continuity of Southern Distinctiveness* (1977). Two nonhistorians have been invited to lecture on the literature of the South and have published these works under the series: Louis D. Rubin, Jr., *The Wary Fugitives: Four Poets and the South* (1978), and Robert Coles, *Flannery O'Connor's South* (1980).

LSU Press is confident that the mutually beneficial cooperation that has existed for so many years between the LSU Department of History and the Press on the Fleming Lectures will continue to lead to the publication of outstanding works on the history of the South by some of the leading scholars in the field.

Miller Center Series on the American Presidency

The Miller Center Series on the American Presidency, launched in 1981 under the editorship of Kenneth W. Thompson and James Sterling Young, has made a promising beginning. Conceived by the editors and by LSU Press as a major series of analytic works on the presidency, the series represents the scholarship of those whose

research and writing have been encouraged by the White Burkett Miller Center for Public Affairs at the University of Virginia and who have participated as visiting scholars in the center's Program on the Presidency. Through this program, the Miller Center undertakes to contribute to a new science of the presidency for our time. Thus far four books have been published in the series, and several richly potential projects are under consideration by the editors.

The Miller Center and LSU Press reached formal agreement on the nature of the series in 1981, and that same year saw the publication of its first book, Thompson's *The President and the Public Philosophy*. Appropriately, the books published so far in the series have been characteristic of the wide-ranging vision of the Miller Center's Program on the Presidency. In *The President and the Public Philosophy*, Thompson prescribes a means to resolve America's crisis of confidence, maintaining that its presidents and its citizens need to regain a genuine public philosophy such as the one exemplified by the nation's founders. Donald F. Kettl, in *The Regulation of American Federalism*, explores the steady, creeping growth of public sector regulation and the federal government's use of irresistible grant programs as a vehicle to carry those regulations into the nation's statehouses and city halls. Don K. Price's *America's Unwritten Constitution* is an informed, original examination of the American political malaise suggesting that it is not our formal system of government that needs to be revised, but rather our informal political customs and our contradictory, irrational political prejudices, such as our rejection of the kind of delegation of executive authority necessary for party discipline and administrative coordination. *A Tale of Two Agencies*, by Frederick C. Mosher, provides an illuminating, often witty comparative analysis of two of the most significant and powerful agencies in the United States government—the General Accounting Office and the Office of Management and Budget.

What of the future? The editors are confident that the excellence achieved in the early works of the series can be maintained in those to come. In their foreword to the recent books in the series, Thompson and Young sketched three areas of inquiry for the Program on the Presidency. The first is "the nature and purposes of the presidency as an instrumentality of governance and of leadership in its larger institutional, political, cultural, and historical setting."

A second "concentrates on particular problems in which the presidency is deeply involved or which carry far-reaching implications for the conduct and organization of the office." The third area of inquiry emphasizes "the study of individual presidencies to learn what lessons may be drawn from the past." It is expected that the Miller Center Series on the American Presidency will ultimately include works addressing many aspects of all three of these important areas of scholarly investigation.

Political Traditions in Foreign Policy Series

The association between LSU Press and Professor Kenneth W. Thompson has also led to detailed plans for a major new series, the first volumes of which will appear in the near future. The title of the new series will be the Political Traditions in Foreign Policy Series. Thompson, who is to be its editor, approached the Press with the idea in early 1983 and was met with enthusiasm. He noted that in the past several decades history and philosophy, the foundation stones for writings on politics and foreign policy in the age of the Founding Fathers, have become increasingly divorced from each other. Thus, today a wide gulf separates these disciplines, which ought to be mutually reinforcing. Specialization that led to progress in some spheres of science has brought fragmentation to the study of politics and foreign policy. Such approaches as quantification and model-building have added much to our understanding of specific segments of political behavior. But they have contributed little to formation of a synthesis of our existing knowledge of politics, something essential if this knowledge is to be useful to political leaders and their advisers.

The aim of the new series, according to Thompson, will be to bring together in a collection of volumes a body of thought that will help restore the primacy of philosophical and historical thinking to the study of politics and international relations. The series will also seek to add unity and coherence to an area of human activity that has suffered from what former Secretary of State Dean Acheson called the lack of a unifying body of theory. For the past two decades, philosophers and policy makers have called again and again for renewed efforts to meet these needs. Several manuscripts by both established senior scholars and younger scholars are under

consideration for publication in this series. Confidence is high that the Political Traditions in Foreign Policy Series will make a significant contribution.

Other Series

In the fifty years of its existence LSU Press has been involved in a number of other series. Some of these series are now, for various reasons, no longer active, while others have titles published under their name only rarely and at irregular intervals.

A couple of these series dealt with Louisiana history. From 1975 to 1978, the Press published the seven titles that make up the Louisiana Bicentennial Reprint Series, of which Joseph G. Tregle, Jr., was the general editor. This handsome set of books consists of reprints of outstanding old historical works and travel literature about Louisiana. They were originally published between 1744 and 1895. In the late 1970s, LSU Press was the publisher of a small series of volumes called the Historic New Orleans Collection Monograph Series, which consisted of outstanding primary sources on Louisiana history that are in the Historic New Orleans Collection. The general editor was Robert D. Bush. Among the works in the series are a translation by Henry C. Pitot of James Pitot's *Observations on the Colony of Louisiana from 1796 to 1802* (1979) and a facsimile edition of the Louisiana constitution of 1812, *The First Constitution of the State of Louisiana* (1975), compiled by Cecil Morgan.

Besides the Fleming Lectures, there are several other sets of lectures that have had publication arrangements with the Press. For many years the Press has published the Edward Douglass White Lectures on Citizenship, which are given at LSU. Several titles are still in print, and the latest book in the series is Abraham S. Goldstein's *The Passive Judiciary* (1981). Another series of lectures is the Rockwell Lectures on religion, which take place at Rice University. Among the several titles from this series still available is John C. Greene's outstanding *Darwin and the Modern World View*, first published in 1961 and reprinted in an attractive paperback in 1981. The Davis Washington Mitchell Lectures, which are sponsored by the Mitchell Fund of Tulane University, are yet another set of lec-

tures published by the Press. These lectures have as their goal the increase of independent thought and devotion to the public good. Still in print from this series is William Clyde DeVane's *The American University in the Twentieth Century* (1957).

In the decades from the 1930s through the 1960s the Press acted as publisher of a large, diverse series of scholarly works called the Louisiana State University Studies, originally established in 1931. Its purpose was primarily to get research by LSU faculty members, staff, and graduate students into print, though manuscripts from other sources were accepted on subjects of interest to Louisianians. The University Studies series was subdivided into several smaller series—Social Sciences, Humanities, Biological Sciences, Physical Sciences, and Coastal Studies—each with its own editor.

In the 1950s and 1960s the Press brought out several titles in a series called Journalism Monographs published under the auspices of the Council on Communications Research of the Association for Education in Journalism. From the mid-1950s to the early 1970s, the Press also published the collection of articles that grew out of papers given at the annual Institute on Mineral Law sponsored by the LSU Law School and the University's Division of Continuing Education. And each year from 1959 through 1970 the Press published the papers presented at the annual LSU Forestry Symposium sponsored by the LSU School of Forestry and Wildlife Management and the Division of Continuing Education.

IV / Publications from the First Fifty Years

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